

**United States Department of the Interior  
National Park Service****NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM****1. Name of Property**

Historic name: Missoula Downtown Historic District

other name/site number: n/a

**2. Location**

street &amp; number: The district is roughly bounded by the Northern Pacific railroad tracks to the north, the Clark Fork River to the south, Little McCormick Park to the west and Madison Street to the east.

city/town: Missoula

not for publication: n/a  
vicinity: n/a

state: Montana code: MT county: Missoula code: 063 zip code: 59801, 59802

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant    nationally    statewide X locally.

Signature of certifying official/Title

Date

Montana State Historic Preservation Office

State or Federal agency or bureau

(    See continuation sheet for additional comments.)In my opinion, the property    meets    does not meet the National Register criteria.

Signature of commenting or other official

Date

State or Federal agency and bureau

**4. National Park Service Certification**

I, hereby certify that this property is:

   entered in the National Register   see continuation sheet   determined eligible for the National Register   see continuation sheet   determined not eligible for the National Register   see continuation sheet   removed from the National Register   see continuation sheet   other (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

**5. Classification****Ownership of Property:** Private, public, local, State, Federal**Category of Property:** District**Number of contributing resources previously****listed in the National Register:** 114

[44 individually listed properties &amp; one district (East Pine Street Historic District) with 70 contributing resources and 26 noncontributing resources]

**Number of Resources within Property**

Contributing

Noncontributing

40186 buildings31 sites00 structures—0 objects40487 Total**Name of related multiple property listing:**

Missoula Multiple Properties Listing

**6. Function or Use****Historic Functions:**

COMMERCE/ business, professional, financial institution, department store, hotel, restaurant, warehouse, theatre

DOMESTIC/ single family, multiple dwelling

SOCIAL/ lodge, meeting hall, museum

GOVERNMENT/ Government office, courthouse, post office, library

INDUSTRY/PROCESSING/EXTRACTION/

communications facility; Industrial storage

TRANSPORTATION/ rail-related

PARK

**Current Functions:**

COMMERCE/ business, professional, financial institution, specialty store, restaurant, warehouse, theatre

DOMESTIC/single family, multiple dwelling

GOVERNMENT/government office, post office, city hall, courthouse

SOCIAL/ lodge, meeting hall, museum

INDUSTRY/PROCESSING/EXTRACTION Communications facility; Industrial storage

TRANSPORTATION/ rail-related, public transit

PARK

**7. Description****Architectural Classification:**

Western Commercial

Late Victorian

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century RevivalsLate 19<sup>th</sup> and Early 20<sup>th</sup> Century American Movements

Modern Movement

**Materials:**

foundation: brick, stone, concrete

walls: brick, clay tile, stone, metal, stucco, ceramic tile, wood

roof: tile, composition, metal, terra cotta

other:

**Narrative Description**

(See continuation sheet)

## 8. Statement of Significance

### Applicable National Register Criteria:

- X-- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- X-- B. Property is associated with the lives of persons significant in our past.
- X- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possess high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations (Exceptions):** n/a

**Cultural Affiliation:** n/a

### Areas of Significance:

Commerce, Architecture  
Industry, Transportation  
Politics/Government

### Period of Significance

1864-1955

### Significant Dates:

1865, 1883

### Significant Person(s):

Higgins, Christopher P.  
Worden, Francis L.  
Hammond, Andrew (A.B.)  
Dixon, Joseph M.

### Architect/Builder

Gibson, Albert J. (A.J.)  
Bakke, Ole  
Kirkemo, H.E. "Kirk"  
Link, Charles S. & Haire, John  
Paulsen, John.C.  
Reed & Stem  
Shanley, George H.  
Hugenin, Roscoe C. (R.C.)  
Pehrson, George A.

## Narrative Statement of Significance

(See Continuation Sheet)

Missoula Downtown Historic District  
Name of Property

Missoula County, MT  
County and State

## 9. Major Bibliographic References

### Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested  
☐ previously listed in the National Register  
☐ previously determined eligible by the National Register  
☐ designated a National Historic Landmark  
☐ recorded by Historic American Buildings Survey # \_\_\_\_\_  
☐ recorded by Historic American Engineering Record # \_\_\_\_\_

### Primary Location of Additional Data:

☒ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☐ Other  
Specify Repository: \_\_\_\_\_

## 10. Geographical Data

Acreage of Property: 203.0 Acres

REF	UTM12 EASTING	UTM12 NORTHING	UTM11 EASTING	UTM11 NORTHING
A	271560	5195664		
B	271307	5195777	728500	5195770
C	271596	5195769		
D	271762	5195685		
E	271780	5195692		
F	272098	5195432		
G	272216	5195350		
H	272425	5195155		
I	272483	5195088		
J	272588	5195014		
K	272615	5195001		
L	272611	5194992		
M	272587	5195005		
N	272555	5194937		
O	272580	5194925		
P	272578	5194911		
Q	272605	5194895		
R	272601	5194883		
S	272487	5194940		
T	272384	5194718		
U	272351	5194526		
V	271883	5194548		
W	271721	5194689		
X	271498	5194997		
Y	271547	5195041		
Z	271540	5195056		
AA	271585	5195098		
BB	271532	5195159		
CC	271638	5195368		

Legal Location (Township, Range & Section(s)): T 13N, R 19W, Section 22 and portions of Section 21 and 26

### Verbal Boundary Description

(See continuation sheet)

### Boundary Justification

(See continuation sheet)

## 11. Form Prepared By

name/title: Allan Mathews & Dagny Krigbaum  
organization: Historical Discoveries date: June 2006  
street & number: 713 S. 5<sup>th</sup> W. telephone: 406/549-8972  
city or town: Missoula state: MT zip code: 59801

## Property Owners

Multiple Property Owners (See property owner list on continuation sheet in Section 7).

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## National Register of Historic Places Continuation Sheet

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Missoula Downtown Historic District, Missoula County, MT

### ARCHITECTURAL DESCRIPTION

The city of Missoula is located in the west-central part of Montana and is the hub of five valleys. It has the Clark Fork River running through its center and forming the southern boundary of the older historic core, with the Northern Pacific Railroad (BNSF/Rail-Link) tracks forming the northern boundary. Missoula is county seat for Missoula County and is the largest urban center of western Montana.

The Downtown Missoula Historic District encompasses 52 full and 4 partial blocks, and includes the East Pine Street Historic District, which is encompassed by the downtown district. The downtown district contains a total of 492 buildings that include primary buildings and structures and ancillary buildings, most of which are sheds and garages associated with the primary properties. This number of buildings excludes those that are listed in the East Pine Street Historic District.

Eighty percent of the district's main buildings are considered contributing elements (i.e., resources that date to the district's period of significance and retain integrity) and seventy-two percent of associated auxiliary buildings (to include sheds and garages) are contributing elements. Thirteen percent of the district's contributing properties have already been individually listed in the National Register. The East Pine Street Historic District has an additional seventy contributing buildings. Many of the contributing buildings in the Downtown are considered individually eligible for National Register listing because they retain a high level of integrity and possess exceptional historical and/or architectural values. The buildings that merely contribute to the district in general, have sustained more extensive alterations than the individually eligible/contributing properties. These include, for the most part, buildings that have remodeled storefronts, but retain largely intact upper story facades. Single-story buildings that have lost their historic windows or doors but retain original openings and additional important façade elements are considered to have sufficient integrity to contribute to the district.

The remaining twenty percent of buildings in the district are considered non-contributing elements. These include properties constructed after the period of significance and historic buildings that have been extensively altered in recent years that display very little, if any, of their original qualities of design, materials and workmanship.

The Missoula Downtown Historic District is an eclectic assemblage of historic architectural resources covering a broad continuum of the city and Montana's past. At the heart of the district are several block-long areas that are primarily lined by relatively intact historic commercial and residential buildings that include: the 100 and 200 blocks on the west side of North Higgins; the 100 and 200 blocks on the south side of West Front Street; the 200 block on the north side of West Front Street; the 200 through 500 block on the south side of East Front Street; the 400 and 500 blocks of East Front Street on the north side; the commercial 300 through 500 blocks on both sides of Higgins; the 100 and 200 blocks on the south side of West Main Street; the 200 and 300 blocks on the north side of West Main Street; the 100 and 200 block on the south side of East Main Street; and the 400 block on both sides of East Main Street. The entire 300 block of East Main Street on the south side and the 300 block of East Front Street is taken up by the Missoula Public Library constructed in 1970 and its associated parking area, making it a non-contributing block. The north side of the 200 block of East Main Street is high in integrity with one previously listed National Register-listed building, the Labor Hall, and three contributing buildings. The north side of the 300 block of East Main Street located across from the public library contains an historic church and three commercial/residential mix contributing properties.

Broadway, the downtown's major east-west arterial, contains mostly historic buildings that contribute to the historic district. The arterial has 5 landmark buildings that include: the U.S. Post Office; The Missoula County Courthouse; The Masonic Lodge; the Palace Hotel; and the Lenox Flats, all listed in the National Register. In addition, Broadway contains 12 contributing properties not listed in the register and 6 contributing properties that are part of the southern edge of the East Pine Street Historic District. Intrusive, non-contributing elements along Broadway within the district include a modern Federal Courthouse and several commercial buildings constructed after the historic period.

Within the East Pine Street Historic District, which is made up of 9 full and partial blocks, all but 5 of the 54 major or primary buildings were constructed before 1955 and despite some changes in design and materials, all 54 contribute to the historic character of the district. The East Pine Street Historic District has become increasingly commercial since its listing in 1989, with lawyers, realtors, and other entrepreneurs occupying properties that were previously residential in function. Other residences have been converted to apartment units, primarily for university students. The spreading commercial presence, the close proximity to the main commercial

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streets and avenues of the downtown, and the establishment of new commercial areas to the east of the East Pine Street Historic District now binds that district to the historic core of the downtown.

Looking to the west of Higgins, the south side of the 300 block of West Pine Street has seen a remarkable transformation in the past decade with the restoration of 5 historic residential properties, all of which are now commercial, but retain their original residential appearance. This block was looked upon by the county as a possible parking lot in the 1990s. Such was the fate of 99% of the block to the west, which was composed of large multi-family houses that saw demolition for parking by St. Patrick's Hospital in that same decade. The block to the north of that parking lot is the site of what is historically known as "The Catholic Block." It contains the National Register-listed St. Francis Xavier Church and three other historic buildings that are contributing elements in the district. This block has been determined eligible for listing by the Keeper of the National Register of Historic Places.

The north side of the 200-400 block of West Spruce, located to the north of the Catholic Block, contains a strong representation of 1890's and early 1900's residences that have been mostly converted to commercial use. Of these fourteen (14) properties, thirteen (13) are contributing and one, the Marsh and Powell Funeral Home, is listed in the National Register. Continuing west, the 500 block of West Spruce Street on both sides is made up of a modern medical building and parking lots. The historic fabric of the district picks up again with the south side of the 600 block of West Spruce Street, which is a strong line of historic commercial and residential mix containing four contributing properties that lead up to the western boundary of the district at the old Bitterroot Spur railroad tracks.

The 100-600 blocks of East Spruce Street from Higgins to Madison (the eastern boundary of the historic district) contain 41 properties with only 6 of those being non-contributing. The buildings are a mix of commercial and residential with the commercial presence being strongest at the west and east ends of that area.

Alder Street, the block to the north of Spruce Street, is also a mix of commercial and residential buildings with a majority contributing to the district. To the east of Higgins Avenue there are 14 properties, all of which are contributing and represent the northern edge of the historic district. West of Higgins Avenue, Alder Street contains mostly commercial properties for the first three blocks, all but two of which (both modern civic buildings) are contributing elements. The 400 and 500 blocks of West Alder Street contain 26 primary properties, and all but one are contributing elements in the district. Most are residences or apartment houses with some commercial establishments located in the 400 block. There are two properties listed in the National Register within this two-block area, which include the John S. Johnson House at 412 West Alder Street, and Mrs. Lydia McCaffery's Furnished Rooms (The St. Patrick's House) at 501 West Alder Street.

Railroad Street runs from Higgins Avenue four blocks west to Owen Street, at which point it turns into Toole Avenue. The 100 block contains the Northern Pacific Railroad Depot, which caps the north end of Higgins Avenue and is an historic landmark visible from Interstate 90. The 200 block contains the Brunswick Hotel, a National Register-listed railroad hotel now used for apartments. The south side of the 300 block of Railroad Street contains a two-story brick building constructed in the early 1900s and the high profile three-story Montana Hotel, now an antique mall. Both buildings are contributing. The 200 Block and 300 Block of Railroad Street is also a contributing site. The street is paved with vitreous clay brick pavers and has been repaired and restored by the City of Missoula. The heart of Missoula's downtown was paved with these vitreous clay pavers from 1912-1921. Only three blocks of Railroad Street remain paved with brick in the entire downtown. The 200 and 300 blocks of Railroad Street itself would be a contributing site.

The 400 block of Railroad Street contains only one building; the early Twentieth-Century-constructed Creamery Building, a contributing element in the district. The Rail-Link yards run on the north side of the street with the Northside Bike-Pedestrian Bridge occupying a spot at the west end of the block. At Owen Street, Railroad Street becomes the 500 block of Toole Avenue, a block made up of 7 contributing properties, 6 of which were built prior to 1913 and one of which was constructed during the 1930s. Toole Avenue then parallels Little McCormick Park, across from which to the north is a block of historic era houses that are outside of this historic district.

Of the north-south running streets other than Higgins Avenue, the 300 and 600 blocks of Woody Street contain the highest concentration of contributing historic buildings. Two civic buildings across from the Courthouse at 311 and 317 Woody Street are impressive with their classical revival styling including towering columns. The 600 block of Woody Street contains three contributing commercial buildings.

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The Downtown Missoula Historic District is anchored on the south by the Wilma Building and on the north by the Northern Pacific Depot. The most prominent architectural landmarks within the district include those buildings, the Higgins Block, the Missoula Mercantile, the Florence Building, the Missoula County Courthouse, the U. S. Post Office, the Carnegie Library, St Francis Xavier Church, the Masonic and Elks lodges and a number of former railroad hotels. These hotels include: the Atlantic; the Brunswick; the Belmont; the Grand Pacific (the Park); the Montana; the Norden (Northern); and the Palace. Within the East Pine Street Historic District, the Neo-classical Revival style palatial home built for Senator Joseph Dixon at 312 East Pine Street and the Folk Gothic influenced residence of Frank Worden at 328 East Pine Street would be classified as architectural landmarks.

Of the four hundred and twelve commercial, residential, civic, fraternal and religious properties in the Downtown Missoula Historic District, ninety one are previously listed in the National Register as part of the East Pine Street Historic District (1989) and a multiple properties nomination (1990), or as individual efforts throughout the years preceding this nomination. They include the following properties:

*Properties Listed in the National Register of Historic Places in Missoula, and listing dates*

118 West Alder Street	Grand Pacific Hotel (Park Place Apartments) – 9-29-1983
131 West Alder Street	Model Laundry and Apartments (Dorothy Apartments) – 4-30-1990
412 West Alder Street	John S. Johnson House – 8-02-1984
501 West Alder Street	Mrs. Lydia McCaffery's Furnished Rooms – 4-6-2000
120-136 East Broadway Street	Masonic Lodge – 4-30-1990
200 East Broadway Street	U.S. Post Office – 11-30-1979
147 West Broadway Street	Palace Hotel – 10-25-1982
220 West Broadway Street	Missoula County Courthouse – 9-1-1976
300-306 West Broadway Street	Lenox Flats – 8-8-2000
221 East Front Street	Missoula Mercantile Warehouse – 4-6-2004
526 East Front Street	Reid House – 12-18-2003
113-119 West Front Street	Headquarters Building and Daily Company Annex – 5-17-1996
255-257 West Front Street	Gleim Building II – 3-9-1995
265 West Front Street	Gleim Building – 4-30-1990
111 North Higgins Avenue	Florence Hotel – 6-18-1992
114 North Higgins Avenue,	Missoula Mercantile (Bon, Macy's) – 4-30-1990
118 North Higgins Avenue	Garden City Drug (The Bon) – 04-30-1990
201 North Higgins Avenue	Montgomery Ward – 4-30-1990
202 North Higgins Avenue	Higgins Block (C.P. Higgins' Western Bank) – 10-1-1979
220-224 North Higgins Avenue	Bluebird Building – 8-8-1996
232-240 North Higgins Avenue	Dixon-Duncan Block – 10-17-1997
314 North Higgins Avenue,	Simons Block – 2-18-2000
330 North Higgins Avenue	Lucy Building – 4-30-1990
430 North Higgins Avenue	Belmont Hotel – 4-20-1983
519 North Higgins Avenue	Atlantic Hotel – 4-30-1990
101 South Higgins Avenue	Hammond Arcade – 4-30-1990
104 South Higgins Avenue	Wilma Theatre (Smead Simons Building) – 12-31-1979
207 East Main Street	Independent Telephone Company – 4-30-1990
208 East Main Street	Labor Temple – 4-30-1990
216 West Main Street	Studebaker Building – 4-17-1997
251 West Main Street,	Zip Auto – 4-30-1990

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120 North Pattee Street	Hellgate Lodge 383 BPOE – 4-30-1990
335 North Pattee Street	Carnegie Library (Art Museum of Missoula) – 4-30-1982
Roughly bounded by East Pine Street, Madison Street, East Broadway and Pattee Streets	
	East Pine Street Historic District – 7-13- 1989
234 East Pine Street,	Forkenbrock Funeral Home – 12-27-1984
420 West Pine Street	St. Francis Xavier Church – 4-28-1982
(100) Railroad St and Higgins	Northern Pacific Railroad Depot – 3-28-1985
223 Railroad Street	Brunswick Hotel – 4-30-1990
111 East Spruce Street	Missoula Laundry (Missoula Textiles) – 4-30-1990
116 West Spruce Street	Apartment Building at 116 West Spruce – 4-30-1990
224 West Spruce Street	Marsh and Powell Funeral Home – 4-30-1990

Of the properties listed before 1991, all have retained their historic integrity and have had historic architectural details repaired or restored. There have been no drastic remodels or additions that would make the present listing questionable. Of the buildings listed after 1990 all have seen some sort of restoration of the exterior facades to various degrees during the time period of 1991 to the present. And, again, none have had drastic alterations or additions that would make their listing questionable. For the post 1990 listed buildings, with the exception of the Dixon-Duncan Block at 332 North Higgins Avenue, all have involved major façade restoration and all of those projects have won recognition of excellence in the form of historic preservation awards from the Missoula Historic Preservation Commission.

### ARCHITECTURAL DEVELOPMENT

#### *1865-1900*

The development of Missoula Mills or Missoula, as it was later called, occurred in a haphazard manner around the site of the original gristmill constructed in 1865. Physiographic features such as rivers and mountains played a role in how the town developed. The Clark Fork River to the immediate south of the mill restrained building in that direction, so most of the early buildings were positioned along the Mullan Road, now Front Street, in an east-west direction on either side of the mill. The buildings along Front Street were not constructed with any idea of permanency or regard to the direction of future streets and the irregular course of the Clark Fork determined the subsequent uneven placement of structures along Front Street. Most of the original residences were of log construction and the business establishments of rough cut lumber. When established, Higgins Avenue became the principle north-south axis for development away from the mill site, which was located near the southeast corner of Front Street and Higgins Avenue.

Though an original plat map from 1866 was said to exist, the earliest known evidence of the Original Town site is a map approved by D.D. Bogart in 1871. Property records from that time indicate that there were only two houses north of Main Street, an east-west running street one block north of Front Street. C.P. Higgins obtained a patent to 160 acres to the north of the original town site, and W.J. McCormick, an attorney, secured a patent for a similar parcel to the west of the Higgins property. Cyrus and William McWhirk owned lands to the east of the Higgins holdings and A.J. Urlin held the patent to land north of the Higgins acreage. The Urlin property ran up into the hills on the northern edge of the Missoula Valley.

The first commercial buildings along Front Street were similar to those of other 1860s towns in the West, hastily built and with little regard for detail. Most of the buildings had false fronts, often with the store's name and commercial category (i.e. Bank, Saddlery, and Hotel) painted on the building's front cladding. Log residential buildings were interspersed between the commercial establishments. All of the early era buildings were subsequently either torn down or destroyed by fires. The success of the mill and the relocating of Worden and Company's store to the early town site in 1865 convinced others at Hell Gate Village that the future commercial growth would most likely be around the mill. As a result, most of Hell Gate Village moved to Missoula Mills and that village was pretty much abandoned by 1870. A two story wood frame building was constructed in 1865 one block west of Higgins Avenue on Front and



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Ryman (Stevens at that time) streets for multiple usages as a courthouse, Masonic Hall and an entertainment establishment. David Pattee built a hotel and carpenter shop in that same area and Robert Pelkey also constructed a hotel. The following year, the county commissioners moved the county seat from Hellgate to Missoula. Records show tax collections from 14 property owners in 1866.

Bridges were built over the Clark Fork River in 1869 and 1873, with the latter being the first bridge located at Higgins Avenue next to the mill site. Even with the bridges, little development occurred south of the river until the 1890s. The only residence that remains from the earliest period of Missoula's development on the north side of the river is the Francis Worden house located at 328 East Pine Street. The area north of Front Street was still so undeveloped that at the time of its construction, the Worden house appeared to be "out in the country," even though it was located only six blocks from the mill. Worden designed the house with a folk gothic feel to its styling, a design he and his wife, Lucretia Miller Worden, had become accustomed to in his native state of Vermont.

Worden and Higgins were committed to the success of Missoula. In 1872 they began diverting water from upper Rattlesnake Creek through a covered flume to a reservoir on Indian Hill, later known as Waterworks Hill. This became the town's first water system, with water distributed to town via hollowed-out pine logs with iron pipes inside the logs.

For the most part, Missoula remained a raw frontier town for its first twenty years of existence. Basic log and processed timber buildings were erected, which were not architecturally complex statements. The exception to this was the Worden & Company store at the northwest corner of Main and Higgins. That one story stone and brick front building was constructed in 1871 and 1872. The Brick Block, as it was called, with its three front entrances topped by brick arches containing elliptical fan shaped windows, was quite an impressive structure for the fledgling town. That graceful arched pattern was continued over five windows of divided four-pane glass that made up the remainder of the building's front fenestration. One third of the Worden Block contained Worden and Company's store and The Missoula National Bank, which was in the back section of the store. The remainder of the building housed Jacob Reinhard's Groceries & Liquors and J.P. Reinhard's Hardware and Saddlery business. The Brick Block represented a strong commitment to the business future of Missoula. The Brick Block was destroyed in the fire of 1884 and was replaced by the Daily Block in the late 1880s. It was the home of the D. J. Hennessy Store and later the Donohue Store. That building was torn down and replaced by the Montgomery Ward Store in the fall of 1935. That building now houses the First National Bank and has recently undergone an exterior restoration.

The early 1870s also saw the building of a two-story wood frame hospital and school near the present site of St. Patrick's Hospital. Other early buildings included a one story building with a high false front used by the Missoulian Newspaper, and the post office, which was a clapboard covered two-story wood frame structure in the first block east of Higgins Avenue on Front Street. That building, which was unique due to its intricate scalloped bric-a-brac decorating the front gable and long narrow window openings, also served as a variety and photography store for William H.H. Dickenson, who served as postmaster. Perhaps the largest building of that time other than the mill was the courthouse. In 1871, the county commissioners contracted with J.J. Tasker, who was referred to as "architect and contractor," to build a courthouse which ended up being a two-story gable and wing clapboard structure 60 feet long by 38 feet wide with balconies on the front and back second story. This building served as the courthouse until it was moved to make room for the present courthouse in 1910. The old building still stands at 431-435 North Third Street West in Missoula's Northside Historic Railroad District.

In 1877 Eddy Hammond and Company built their mercantile store on the northeast corner of Front Street and Higgins Avenue, and that structure became the nucleus of the present day Macy's (Missoula Mercantile, the Bon) Building. Stonemasons Murphy and Myers of Helena directed the initial backbreaking work of erecting the stone walls. The earliest known photographs show a large attached extended open porch covering the boardwalk on the Higgins and Front Street sides of the building and a false front rose from the Front Street side above the roof. By 1880 Eddy, Hammond and Company had displaced Worden and Company as the dominant mercantile concern in Missoula, and was doing a business of \$15,000 a month, which included sales from branch stores in the Bitterroot. Such sales prompted the company to build a one-story addition to the east end of the building that year.

The arrival of the Northern Pacific Railroad in 1883 and the awarding of the contract for ties and other timbers as well as clothing and other necessities for the work crews to Eddy, Hammond and Company necessitated that their merchandizing headquarters on Higgins Avenue continue to expand. In the 1890s architect Edward Selander directed additions and improvements. A second story of brick was added to the main section of the original building, which was now known as the Missoula Mercantile. An advertisement plate on the building's southwest corner gives the information that the ornate metal was patented by "Metzgers Bros. of St. Louis in 1886."

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During the period of the late 1880s and early 1890s, the simple architecture of the prior years with detailing, if any (usually consisting of simple bracketed projecting cornices), began to be replaced by larger and more ornate buildings reflecting the wealth that had flowed into the city as a result of the railroad. Between 1888 and 1892 A.B. Hammond directed construction of three major buildings at the intersection of Front Street and Higgins Avenue, which was fast becoming one of the liveliest commercial centers in the state. Those structures were the First National Bank Building, the Hammond Building and the Florence Hotel, named after Hammond's wife. Each of these towering edifices represented exuberance of massing and design surpassing anything Missoula had seen up to that point. Tons of granite and brick was transformed into statements rivaling the commercial buildings of Helena and other bastions of wealth. The conical turret of the First National Bank Building competed with the castellated battlements of the Hammond Building, which in turn, towered above the metal cornice of the Florence, like some medieval castle. These buildings announced to the world that Missoula had transformed from a western town to a prosperous modern city not immune to architectural sophistication.

The triad at Higgins Avenue and Front Street, represented by the Hammond Building, the Florence and The First National Bank Building, would all disappear from Missoula's scene. The first two were victims of fire and the last was a victim of "modernization through demolition" in the 1960s. However, the Missoula Mercantile Building remains today.

A building known as the Headquarters, located just to the west of the former Hammond Building, still displays the bold Victorian elements that defined much of the architecture of that era. When constructed as "an ornament to the street" in 1888, the two story brick clad Headquarters catered to businessmen interested in drink and gambling. This men's social club, owned by Bennett and Mitchell, offered "the finest whiskey and cigars," and no doubt aspired to take its place in a similar lofty realm as that enjoyed by the prestigious Montana Club at Helena and the Silverbow Club at Butte. Highly embellished with stained glass panels crowning the large double hung second story windows and a pre-eminent cornice displaying the date "1888," the Headquarters Building represented the last "respectable" establishment east of the bawdy Red Light District that flowed west along Front Street for the next two blocks. The Headquarters Building was expertly restored during the 1990s, revealing among other details sculpted metal pilasters embossed with the name of the prominent Helena iron craftsman, Jonathan Steadman, whose work can also be seen on the storefront of the Iron Front Building in Last Chance Gulch, in downtown Helena. The restoration effort resulted in historic preservation awards on both a city and state level.

The buildings housing "cribs," saloons, and Chinese run laundries and cafes in the Red Light District along West Front Street were of wood frame construction when the fire of August 1892 occurred. That conflagration swept through the first and second blocks west of Higgins Avenue along Front Street, destroying twenty-one buildings in just a few hours. After the smoke and haze had cleared, some business owners like the notorious Madame, Mary Gleim, rebuilt their establishments with brick or at least for some, brick facades. Mary's part ownership in one of Missoula's three brickyards no doubt influenced her decision. Two of the buildings utilized by Gleim for her businesses still stand and both have been restored since the 1980s. They are the Gleim Building, the Madame's main headquarters located at 265 West Front Street, and the Gleim II building, two doors to the east at 255-257 East Front Street. While both of these buildings display less ornamentation than the Headquarters Building, they do feature an interesting mix of late Victorian styling, combining Italianate and Romanesque revival elements. They certainly offered a higher degree of architectural sophistication than that of the earlier era structures that they replaced. These two-story, rectangular shaped brick buildings display the elaborate corbelled cornices that gained popularity during the early 1900s era in Missoula. The main Gleim Building is the more classical of the two buildings with one street level and two upper level windows highlighted by round arched brick window openings and gray rusticated granite sills, both style elements made popular in the 1870s by Boston architect Henry Hobson Richardson.

The Gleim and Gleim II buildings and most existing pre-1900 buildings in Missoula's commercial center fall into a category that is often referred to as "Western Commercial." These buildings are an amalgamation of styles rather than any particular pure architectural style. Most are from one to three stories high and generally long and narrow in shape due to the configuration of the lots upon which they had to fit. There are two masonry circa 1891 buildings somewhat similar in style to the Gleim buildings at 211-215 West Front and 221-223 West Front, just east on the same block as the Madame's establishments. There are noticeable concentrations of these buildings north along Higgins Avenue between Main and Broadway streets on the east side of the street. They include The Dixon-Duncan Building (1897; 232-240 North Higgins), the Bluebird Building (1891; 224 North Higgins) and in the block to the north, the Simons Building (1895; 312-314 North Higgins).

The "Western Commercial" buildings are typically constructed upon stone foundations with wood floor joists imbedded in stone or masonry walls, often eighteen inches thick on the first floor. That thickness was used to compensate for poor quality, relatively soft,

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locally manufactured brick. Most of the roofs of these buildings slope to the rear of the lot. The top front of these buildings usually featured a metal cornice or a parapet wall with battlements above and dentils underneath. Most second and third floor windows are double-hung with either flattened or Romanesque arches of brick or gray granite and sills of the same materials. These buildings usually had a central recessed street level entryway with large display windows on each side and a boxed area underneath the windows. Many had transom glass block above the street level windows to allow natural light into the main commercial area and roll down cloth awnings that extended out to protect customers from the elements. Typically, the upper floors would be rented out as apartments or a mixed use of apartments and meeting rooms. The buildings were not architect-designed and many were wood frame with brick veneer, sometimes sharing common walls with neighboring buildings. Built in a line along the edge of the sidewalk without setback, these buildings typified the pattern of commercial blocks of the 1890s as evidenced throughout the larger cities of Montana. There is a good representation of these buildings on the south side of the 100 block of West Main Street and they include 119 West Main, 133-135 West Main and 137-139 West Main.

The majority of the cornices of these buildings were simple in design. Many of the more ornate have been removed or covered from this era of buildings. The best remaining example of the more ornate cornice is atop the J. M. McHaffie Building (Oxford Bar) (1888; 337 North Higgins), which proudly displays the owner's name in gold lettering. Pressed metal storefronts, such as those on the Bluebird Building (1891; 224 North Higgins) and the Missoula Mercantile (1877; 110 North Higgins) featured classical pilasters and copper decorative elements that made those buildings stand out from the usual more plain facades of that era.

An outstanding example of a nineteenth century building that has undergone a complete restoration is located at 301 North Higgins Avenue. This is a two-story masonry flat-roofed commercial building featuring brick walls, a recessed, cut-away corner front entrance supported by a metal column, second-story 1/1 double-hung windows with ornate crowned metal molding, and a detailed brick and metal cornice. There is a canvas, roll-down awning on the front street level. The brick is high fired on the street façade and low fired on the back. This building underwent a restoration project in the 1990s and as a result of the excellence of its outcome, received a preservation award from the Missoula Historic Preservation Commission. Located at one of Missoula's busiest intersections (Broadway & Higgins), it is a first class example of one of the city's 1890s commercial buildings. The building was originally owned by T.J. Tietjen, an early cigar manufacturer who had his home at 329 East Pine Street. The building served as Smith Drug Store during the late 19<sup>th</sup> and early 20<sup>th</sup> century and it remained Smith Drug until the 1990s, when the business moved across the street. The only thing that was changed on the Smith Drug Building were the second-story windows, which were double-hung and were replaced by vertically divided slider windows. Overall, however, the building displays excellent architectural integrity of design and materials.

There were notable exceptions to the "Western Commercial" style that still exist from the 1890s in downtown Missoula. They reflect the wealth of the building's owner and are a statement as to the confidence of investors that the future promised healthy economic times. The massive, three-story Tudor Revival style Missoula Hotel (1890-1891; 147 West Main Street) that represents the only remaining example of that style of architecture in the downtown, was owned by Samuel Mitchell and William Kennedy, Missoula's mayor at the time it was constructed in 1891. Designed by local architects Irwin Fuller and Van den Stein, the building sits atop a rusticated granite base and stretches from the corner to the alley at the half block mark. It features common elements of Tudor style including a large intersecting gable with half timbering and steep roof pitch. The Missoula Hotel served as the center of operations for the Northern Pacific Railroad's expansion line to the Coeur d' Alene Mining District, and in general owed its existence to the prosperity brought on by the Northern Pacific's arrival in 1883. The building housed commercial enterprises on the street level and hotel rooms on the upper floors. It remained a hotel into the 1950s when the upper floor rooms were converted to apartments.

As previously discussed, two other landmark high style buildings that remain from the 1888-1900 period include the Missoula Mercantile (110 North Higgins) and the commercial Queen Anne style Higgins Block (232-240 North Higgins). The latter featured ornamentation such as terra cotta banding, elaborate brick corbelling, polished mahogany columns, gray granite window arches and sills and a copper clad dome, all details referencing the exuberance of the Victorian era. The Missoula Mercantile's most noticeable ornamentation consisted of a metal storefront that included a round copper clad and glass canopy that welcomed customers to the Higgins Avenue entrance. This canopy has recently undergone a complete restoration. The Mercantile continued to expand its inventory, necessitating the construction of a warehouse at 231 East Front Street, in the block east of the main store.

Missoula's emergence as a railway center after the arrival of the Northern Pacific created a demand for hotels. The quality of construction ranged from hastily built frame structures that have since disappeared, to solid brick buildings that remain to this day. Most of these hotels were located to the south of the railroad tracks and accommodated railroad workers as well as passengers. Many

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rented rooms by the week and month. The street level space usually contained a restaurant and sometimes a bar or retail store. The earliest examples of these hotels that are still standing are the Montana Hotel (1887; 331 West Railroad Street) and the Brunswick Building (1891; 223 West Railroad Street). Both have brick veneers made somewhat more sophisticated by corbelling, especially in the case of the Brunswick. The Montana Hotel is the oldest commercial building along the historic Railroad Street corridor. These two buildings were located within a half block of the original Northern Pacific Depot that sat in the middle of the rail yards just north of the intersection of Harris (Orange Street) and Railroad Street. With the construction of a new depot in 1900, which was located several blocks to the east, many more hotels filled the properties between the old and new depots.

A number of churches were constructed in or near what would become the central business district during the 1880s and 1890s. St. Francis Xavier Church (1891-1892; 420 West Pine), the most impressive of the early churches, is the only one that remains today. A dominant feature of Missoula's skyline when built, it remains a landmark that is clearly visible from the Interstate and the surrounding hillsides. Combining an eclectic display of architectural elements with the massing and scale of New England, Neo-Colonial influences, the building features Romanesque Revival rounded arched windows, leaded glass and lavish mural wall and ceiling paintings. Corner angle buttressing and the elongated verticality of the bays lend a sense of Gothic architecture to much of the exterior.

The majority of the pre-1900 commercial buildings in Missoula were constructed between the time that the railroad arrived in 1883 and the economic Panic of 1893. The effects of that business depression dissipated by the beginning of the Twentieth Century, ushered in a new boom period of construction.

### *A New Century and the Building Boom – 1900-1920*

As Missoula and the rest of the nation pulled itself out of the economic doldrums brought about by the Panic of 1893, the opportunities for construction within the downtown business district seemed limited only by space and imagination. The new buildings that appeared were for the most part two-story, one-to-two-lot buildings, and often displayed high-fired and polychrome brick, especially on the front facade. Most had flattened lintels and arches. A number of multi-lot two and three-story neoclassical buildings utilizing polychrome high fired brick were also constructed during this period. Many featured high style facades topped with elaborate cornices, two-story-high bays, pilaster columns and sometimes two-story high windows. Some had terra cotta decorated cornices, window surrounds, columns and entryways. New civic buildings expressed the city's forward vision while holding on to classical presentations. These included the County Courthouse (1908-1910; 200 West Broadway), the Carnegie Library (1902 – 1903; 335 North Pattee), and the Federal Building – U.S. Post Office (1912 – 200 East Broadway).

Two new revival style churches, which stand today, were constructed within the commercial area after the turn-of-the-century. They were the First Baptist Church (1902; 300-308 West Pine Street) and the much larger Methodist Episcopal Church (1911; 300 East Main Street). Both are a Gothic Revival style of architecture, popular for churches of that time. The Baptist Church is a masonry building with running bond brick walls, double-hung windows with pointed arched surrounds, and a tower with decorative round windows accented by wide, round wood molding with four directional keystones. The front gable is covered with shingles. The Methodist Episcopal Church is a brick structure featuring castle-like towers, a large distinctive center dome reminiscent of European churches of the Middle Ages, and towering arched windows. Its massing and prominent dome makes it a landmark building that can be seen for blocks.

Most of the larger post-1890s buildings constructed in the downtown commercial area were designed by professionally trained architects. The local dynasty of Albert J. (A.J.) Gibson and his associates and successors in his firm including Ole Bakke and H.E. Kirkemo, transformed the Missoula architectural landscape from the late 1890s through the 1950s. Between 1898 and 1916 Gibson designed a significant number of public and private landmark buildings within the downtown blocks. Having secured his reputation during the late 1880s and throughout the last decade of the century with, among others, the design of St. Patrick's Hospital, University Hall and the Thomas Greenough Mansion, Gibson won the commission to design the Carnegie Library in 1902.

With certain conditions attached, Andrew Carnegie offered communities throughout the country grants for construction of libraries. The philanthropist required that the community have in place a tax levy for maintenance and a matching dollar amount of the largest of ten percent of the total grant or \$1,000. Carnegie insisted that architectural designs, with a few exceptions, follow the "Classic Carnegie" style, which promoted the concept of these buildings as representative of, "temples of learning." Constructed at the

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southwest corner of Pine Street and Pattee, just a block east of Higgins Avenue, the library design consisted of a one-story rectangular floor plan, stone and brick materials and a classically pedimented front entrance dominated by tapered stone columns, all in the "Classic Carnegie" style. Lighter colored stone window surrounds capped by keystones contrasted with dark red brick walls. Ten years after its construction in 1903, Gibson's assistant, Ole Bakke, designed a second story that departed from the classically styled first story. It featured modern Prairie style elements and the contrast, though startling, must have passed the required review of James Bertra, administrator of Carnegie's library grants at that time.

A. J. Gibson was born in Savannah County, Ohio, in 1862 and first began his architectural training as an apprentice to H.M. Patterson, a Butte architect and builder. In 1887 Gibson moved to Missoula, accepting a partnership first with E.C. Selander, and later with Robert Westrum. Selander had designed much of the Missoula Mercantile store during the 1880s. Gibson's career would eclipse both of his partners as he became Missoula's premier architect and many Gibson designed commercial buildings still survive in Missoula's commercial core. In addition to the Carnegie Library, they include the Missoula County Courthouse, the Keith-Ross Building (1903-1905; 403 North Higgins Avenue), the Lucy Building (1909; 330 North Higgins Avenue), the Atlantic Hotel (1902; 519 North Higgins Avenue), the Norden (the Depot) (1909; 201 West Railroad Street), and the St. Francis Xavier Rectory (1903; 420 West Pine Street).

The first year of the new century saw construction of one of Missoula's most elegant architectural landmarks, the Northern Pacific Depot (1900-1901; 100 Railroad Street). Designed by Reed and Stem of St. Paul, Minnesota, the Missoula depot is one of four by that firm still standing in Montana. They include depots in Livingston, Butte and Helena. The Missoula Northern Pacific Depot features a toned-down version of Renaissance Revival style incorporated into a long rectangular brick building. It contains a three-story center section flanked on the east and west by one-story wings. Decorative elements include four pilasters detailed with terra-cotta urns supporting the capital and displaying the yin-yang Northern Pacific symbol. The ornamental bricks on the building's exterior came from China.

The construction of the Northern Pacific depot enticed investors into constructing a series of hotels in the vicinity of the depot. Those that remain today include: the Atlantic (1902; 519 North Higgins); the Belmont (1905; 424-432 North Higgins); the Grand Pacific (now the Park Apartments) (1902; 118 West Alder); and the Norden (now the Depot) (1909; 201 West Railroad). All of these are large, multi-story brick buildings that have been converted to uses other than that of a hotel. The five-story brick Palace Hotel (1909; 147 West Broadway) broke the pattern of locating within a few blocks of the depot and offered lodging at a location between the Northern Pacific Depot and the soon-to-be-completed Milwaukee Depot. The Palace, with its grand scale, rusticated granite Romanesque-arched entryway, fourteen-foot-high granite base and multi-colored brick exterior walls remains one of Missoula's most recognized former hotels. It now contains sixty apartment units.

The expansion and improvement of the Northern Pacific's lines west to the Coeur d' Alene Mining District and beyond in the first decade of the 20<sup>th</sup> Century contributed significantly to the economic health of Missoula. The arrival of the Milwaukee Railroad in 1908 added to the community payroll. General prosperity became increasingly evident with the continuing construction of multi-story, highly ornamented buildings within the commercial center of the city. The firm of Link and Haire of Great Falls, perhaps the most prominent architects in the state, designed two landmark buildings in downtown Missoula that still stand. The building's include the Beaux Arts style Masonic Lodge (1909; 120-136 East Broadway) and the Neoclassical style Elks Lodge (1911; 120 North Pattee Street). Link and Haire, well known for designing large public and quasi-public buildings throughout the state (including the wings of the State Capitol Building), added to their Great Falls, Helena and Butte fields of operation by opening a Missoula office that functioned between 1909 to 1913. The Masonic Lodge, with its Beaux Arts extravagance, was the most ornate building in Missoula. Extensive terra-cotta detailing on the front facade of the building typified Beaux Arts expressiveness and provided an apt fit for a fraternal lodge presentation. While Link and Haire were designing the Masonic Lodge, A.J. Gibson was also employing Beaux Arts elements as part of the upper section of the Missoula County Courthouse. The design of the Elks Lodge looked to a neoclassical treatment to portray its sense of importance and timeless elegance. A two-story-high center gallery with Ionic columns dominated the front facade and announced the organization's status to every passerby.

The years between 1908 and 1913 were extremely productive in adding high style buildings to Missoula's downtown. Between the Masonic Lodge and the Elks Lodge, both geographically and chronologically, the Independent Telephone Company Building (1910; 207 East Main Street) designed by George Shanley, who worked with Shanley, Wilson and Hugenin Architects of Butte, proved to be

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an impressive addition to the downtown. Shanley boldly employed the use of cream colored enameled brick and an elaborate cornice emblazoned with the building's name, to form a striking neoclassical statement.

In the public sector, Senator Joseph M. Dixon of Missoula flexed his political muscle by securing funding in 1911 for a Federal Building (1912; 200 East Broadway) to be constructed on the corner of Broadway and Pattee. A stately presence soon took shape displaying Italian Renaissance elements captured in Indiana limestone and granite. The building originally housed the U.S. Post Office and the U.S. Forest Service Regional Office. Throughout the years, compatible additions were constructed until the complex stretched east from Pattee along Broadway for most of the block.

By 1907 Missoula had outgrown its wood frame County Courthouse. Considering his dominance over local architecture, it is not surprising that the County Commissioners turned to A. J. Gibson to design a new building befitting the importance of the county seat of government. Still, the choice was controversial considering Gibson's position as an alderman with the city and as a good friend of two of the County Commissioners who chose him as the architect. One public protest came in the form of a poem advising Gibson to refuse the contract and threatening that retribution, should he not do so, waited with ... "Feathers and tar"... Nonetheless, Gibson proceeded in 1908 with an eclectic design combining Neoclassical and Beaux Arts styling. Despite unfortunate delays involving materials, which triggered public outcries to the point where a second architect, John Brechbill, was employed to examine every load of brick, stone and terra cotta, the project finally saw completion after two years. The resulting magnificent structure gained immediate positive reaction from the citizens of Missoula and beyond, and courthouses in Sidney and Forsyth Montana adopted the Gibson design.

Native sandstone blocks gave the impression of granite to the three-story building, which sat upon an elevated basement. A portico pediment supported by two-story-high Ionic columns set atop of massive sandstone bases graced the entryway to the courthouse. Above and behind the pediment and continuing the vertical span, Gibson capped the impressive building with a Beaux Arts-influenced clock tower with a lantern-shaped cupola. Leaded glass windows framed brass covered entry doors, while ornate terra-cotta exterior trim added elegance to an entrance topped by a much smaller, but similarly shaped pediment, which defined the entrance above at the third story level. An arch of leaded glass with a terra-cotta surround rose above the entry area. The courthouse lawn has unique civic importance. It is the place for serious announcements, press conferences, weddings, proclamations and Sheriff's sales of tax delinquent property. It is the "oldest" piece of public landscape in the downtown, dating back to 1871.

The interior of the Courthouse was no less impressive, with a rotunda rising to culminate in a glass-covered, highly decorated dome surrounded by landscape paintings. Faux marble painted columns supported the floors of the second and third story. The columns were Doric on the first level, Ionic on the main level and Corinthian on the upper level. White Italian marble steps connected each floor. Gibson had outdone himself, creating a monument to Neoclassical architecture and besting even his University Hall design. He was at the top of his form and commissions rolled in.

The prosperity that grew during the first two decades of the Twentieth Century allowed Gibson to experiment with a variety of architectural styles for his commissions throughout the downtown. The Keith-Ross Building (1908; 403 North Higgins) and the Lucy Building (1909; 330 North Higgins) showed a more modern approach, abandoning much of the Victorian era ornamentation in favor of cleaner, less cluttered facades. In so doing, Gibson simply followed national trends and the wishes of his clients. At the same time, he utilized a much better quality of brick than the highly porous type manufactured in the Missoula area. Gibson's 1913 conversion of his single-story Queen Anne style home (1888; 402 South Second Street West) into a one-and-one-half-story Craftsman Bungalow style residence evidenced his growing attraction to the new styles of the new century.

As Gibson neared the end of his career many of his commissions were undertaken by his chief architect, Ole Bakke, who began working for Gibson in 1900, the year he arrived in Missoula. Born in Norway, Bakke adopted a more modern approach to design than his employer, and this was evident in his 1913 second-story addition to the Carnegie Library (1902-1903; 335 North Pattee). That same year Gibson retired or at least partially retired, leaving Bakke as his heir apparent in the continuing dynasty.

Bakke wore the mantle with great gusto, leaving his mark on Missoula's architectural landscape with designs for schools, university buildings and private residences, many of which still stand today. His major contribution to the commercial district is the Wilma Building (Smead-Simmons) (1921; 131 South Higgins). Towering above other buildings of its time, the Wilma announced a new decade and embraced modern construction techniques and material applications to become "The Showplace of Montana."

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### *Prosperity, Depression, War, and It's Aftermath – 1921-1955*

William “Billy” Simons, a “Wild West Show” entertainment producer who had built theaters throughout the Pacific Northwest, provided much of the capital to construct the Wilma Building as a monument to his beloved wife, Edna Wilma. Looking to the premier architectural firm in the city, Simons chose Ole Bakke to design the tallest building in western Montana. It would receive the somewhat exaggerated moniker as “Missoula’s first skyscraper.” Bakke adopted a Sullivanesque style, named after Louis Sullivan of Chicago, one of the country’s most influential architects. The design combined well-integrated ornamentation with overall basic geometric form. The Wilma featured a theater, a restaurant, a barbershop, twelve apartments, two retail stores, fifty offices, and an Olympic-size swimming pool. Paying particular attention to the theater section of the building, at the request of Edna Wilma, who fancied herself a “light opera” performer, Bakke’s design produced a marvel of acoustics, which modern testing (Charles G. Kahane – P.G.S./Broadcast Media Services – 10/17/1996) has shown rivals that of Carnegie Hall and some of the finest concert halls of Europe. The sounds of the Los Angeles Philharmonic Orchestra filled the beautiful theater for its opening night on May 11, 1921. The Wilma continues to be a beloved performance center and stalwart landmark, towering over the banks of the Clark Fork River.

The Wilma marked the end of Ole Bakke’s career in Missoula, and soon after the completion he left to reside in his native country of Norway. During the construction of the Wilma, Bakke’s assistant, H.E. Kirkemo played a leading role in supervising the structural engineering and other aspects of the project. When the Wilma opened for business, Kirkemo rented an upper-floor apartment in the building. Kirkemo, originally from Great Falls, soon took on the commissions that would have been directed to Bakke and quickly established himself as Missoula’s most influential architect.

Even before Bakke’s exit, H.E. “Kirk” Kirkemo began to immerse his designs in the newly popularized style of the day – Art Deco, bringing that style to Missoula in the design of the Humble Apartments (1920; 704 South Higgins) south of the Clark Fork River. His first opportunity to utilize deco design within the downtown did not come until 1928, with the Missoula Laundry Building (Missoula Textile) (1928; 111 East Spruce). His most distinctive and well-known deco design in the downtown is the Zip Auto Building (1937; 251 West Main Street). Combining Art Deco and the evolving Art Moderne, the Zip Auto design features stucco on concrete block with stylized typography cut into the surface spelling out the name and functions of the building. Its lines are clean with high-contrast geometrical detailing.

As the 1930s progressed other Art Deco designs began to appear in buildings within the commercial business area. One of the most notable was the Hammond Arcade (1933-1934; 101 South Higgins), the work of Butte architect Roscoe C. Hugenin. The Hammond Arcade, which was built to replace the original Hammond Building after a fire destroyed it, is a one-story, irregular shaped, brick commercial building with stepped polychrome battlements, a variety of soft-tone brown, green and red brick, and ornamental ceramic tile. Its interior arcade was unique in Missoula. The Studebaker Building (1921 & remodels; 216 West Main) also displays the deco touch with its cloud-shaped parapet on the east end of the building.

As the nation sunk into the depths of the Great Depression, construction of new buildings in the city center slowed to a crawl. The exceptions, however, were impressive in scale and vital to the economy, such as the Montgomery Ward Building (1935; 201 North Higgins) and the east addition to the U.S. Post Office (1937) and Forest Service Regional Headquarters Building (1936; 330 Pattee). The latter two were federal public works projects that connected physically to the U.S. Post Office and mirrored its appearance in both its neoclassical style and use of buff-colored limestone blocks. The rectangular-shaped brick Montgomery Ward Building was unique in the downtown with Renaissance Revival styling. The building’s elongated multi-paned windows, stretching an entire story high, and its raised brick corner quoins and balustrades defining the roofline cornice, set it apart from the buildings that surrounded it. The idea that a major chain store would invest in such a grand building during the height of the Depression, gave hope to Missoula’s business community. Having recently undergone a restoration of its exterior with brick and trim being painted its original color of gray and black, and refurbishing of its elegant round clock set in the upper center of its front facade, the Montgomery Ward Building remains an impressive presence in Missoula’s downtown.

Missoula’s downtown had been dealt a crushing blow, when at the height of the economic depression in October of 1936, fire destroyed the Florence Hotel. Standing as Missoula’s most important hotel at its most vital business location, the loss of the Florence was both visually and economically disheartening to the entire community. This was especially true for merchants such as W.H. McLeod, president of the Missoula Mercantile, located directly east across the street from the site where the Florence now lay as crumbled debris. As the ruins were scrapped and hauled away, Missoula’s downtown was left with a gaping hole that remained so for

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the next four years. Capital and investors to build on the site could simply not be found during those economically hard-pressed years. McLeod, however, was not the kind of business leader to accept such a situation as status quo. Using all of his promotional skills and community prestige, he began a campaign unlike any before --- a public-private effort to build a new Florence Hotel. With the assistance of the Chamber of Commerce, McLeod led a publicity drive to fund construction of the new hotel and by 1941 he had succeeded in raising the required funds. A new Florence Hotel would be built with the Missoula Mercantile Company controlling 67 percent of the stockholder's shares and the public holding the remainder. The building of the new Florence would truly be a community event.

The magnificent structure that rose above the ashes of the old Florence was as modern in design as existed in Montana at its time. Futuristic in appearance, with the sleek and streamlined lines of Art Moderne styling, the Florence, according to Missoulian reports, "radically altered" the appearance of the corner that had traditionally been defined as the southern boundary of the commercial business district. Designed by Spokane architect G.A. Pehrson, who had worked previously for the Chicago architectural firm that had designed the stately but more conservative-appearing Davenport Hotel in Spokane, the Florence assumed a place among the leading hotels of the Northwest.

Starkly different in appearance than anything Missoula had seen, the Florence with its strong horizontal lines, flat concrete and metal exterior, terra cotta tiles and general "futuristic" look of the Art Moderne school, gave the city a new and exciting landmark building that invigorates the visual landscape to this day. From the moment of its grand opening the Florence became the social gathering place for the community's most important events, and a source of pride to the citizens of Missoula, especially those who contributed financially to the construction of the grand hotel.

During the same year of the Florence construction, a six-story annex was built on the east end of the Palace Hotel located on West Broadway kitty-cornered from the Courthouse. While never competing stylistically with the Florence, the Savoy (147 West Broadway) as it came to be known, did take its place in conjunction with the Palace, as one of the larger downtown structures along one of the city's main thoroughfares. The Savoy, constructed in 1909 and similar in massing to the Palace, differs in character. Unlike the Palace the new building features bays, piers and windows that all align vertically. A cornice with decorative terra cotta thunderbird detailing easily identifies this building as more modern than its counterpart and with the vertical delineation of the rest of the building, connects its styling to the late deco period. The completion of the Florence and the Savoy marked the last of the great building projects that would change Missoula's downtown during the historic period.

### *Residential and commercial mix within the Downtown Historic District*

Accepting Higgins Avenue as the as the historical center north-south demarcation point, residential buildings are a strong component in the commercial center of the city to both the east and west. Many of the residences to the east of Higgins Avenue are part of the East Pine Street Historic District, located between Pattee Street (one block east of Higgins) and Madison Avenue (four blocks to the east), and running north and south between Spruce and Broadway streets. Many of these residences have been converted to commercial use and those that have not, still retain a close identification as part of the "Downtown." The Neighborhood Council in the area has adopted the name "The Heart of Missoula Neighborhood Council" and includes the businesses along Higgins. The same holds true for residences east of Pattee Street and along Spruce and Alder streets, north to the Rail-Link tracks. Within that area just outside of the designated East Pine Street Historic District, all of the residences and three of the commercial buildings were built within the historic period. All of the residential housing in those blocks appears to be "contributing" to the historic character of the area. Twenty-one of the residences were constructed before 1900, 19 between 1900 and 1913, and the remaining 2 between 1921 and 1951.

The housing styles reflect the era of their construction with the pre-1900 houses exhibiting Queen Anne and larger pattern book appearance, many front-gabled or cross-gabled and some hipped. The post 1900 houses favored pyramidal hip and gable-on-hip formats. Of the two houses constructed between 1921 and 1951, one is a hip and gable, while the other is a Saltbox style. The 200-300 blocks of East Alder, directly south and across the street from the rail yards, is especially impressive with its concentration of historic residences. Five pyramidal hip roof houses, all constructed between 1902 and 1912 when the Northern Pacific was involved in expanding its services, rest along that street. They are very similar to the rows of houses on the North Side that help define that historic district. There are also 5 Victorian Era houses, 2 of which are Queen Anne in styling (1891; 215 & 219 East Alder).



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The blocks outside of the East Pine Street District that are located south of Broadway and east of Higgins contain a mix of commercial and residential that represents one of the highest concentrations of pre-1900 buildings in Missoula. Twelve of 25 of the houses and apartments along East Front Street are pre-1900. Another 9 are pre-1913. All but 3 of the residences and commercial buildings are “contributing” elements built within the historic period. Along Levasseur Street, which is the closest street paralleling the Clark Fork River, all but one of the residences are within the historic period, with styles that include Folk Victorian, Craftsman and Front and Cross-Gabled.

In the 1930s Ole Parsons, one of the first and most-respected stucco contractors as well as a County Commissioner, created Parsons Drive near the east end of East Front Street. The Drive turned south off of Front Street toward the Clark Fork River. There he built an eclectic blend of 1930s era houses in styles that include Art Deco and Mission, as well as an English Cottage representation and a somewhat International Style flat-roofed house. All of the houses were built between 1933 and 1939, and all are contributing elements in the historic district.

There are 11 large apartments along East Front Street constructed within the historic period, and 7 built before 1913. The buildings are sometimes referred to as row houses. The apartments at 294-298 East Front (ca.1925) display Italian Renaissance styling, while the other apartments are a variety of multi-gable. Many of these apartments resemble the row houses designed by A.J. Gibson on Missoula’s South Side and University Area. Gibson’s designs were widely imitated throughout the city and in fact, these apartments might well be Gibson-designed, since many of the records of his architectural projects were lost through the years.

Along East Main Street east of Higgins Avenue, there are 29 buildings constructed during the historic period. These are a mix of commercial and residential Queen Anne, Craftsman, Front and Side-Gabled, Hipped Roof and a Second Empire residence at 533-535 East Main (1888-1891). The architecturally significant Gothic Revival- influenced Methodist Episcopal Church, constructed in 1911, is located at 300 East Main. Central School (Missoula Children’s Theater) (1935; 200 Adams Street), another large pivotal building, is located between Main and Broadway.

Architect designed residences and commercial buildings representing identifiable styles are common throughout the blocks east of Higgins to Madison avenues, and include an impressive Victorian-influenced design at 523 East Front Street (1891). This two and one-half story, wood frame multi-family residence has a prominent front-facing gable roof, gable dormers and a turret with a polygonal gable roof with flared eaves. The house features a partial length porch supported by spindle-work columns and rails, and a shed-covered balcony above. Two projecting bays add to the Victorian look of the house. The windows include 1/1 double-hung and Palladian with ornate windows moldings. Decorative brackets accent the closed eaves and the gables are detailed with arches, starburst ornaments and finials. The gables, the turret and a wide flared belt that separates the first and second levels are all covered in fish scale shingles. A majority of the exterior is covered in sculptured clapboard siding. A detailed brick chimney is centrally located and the building is resting on a rubble stone foundation. This house has won two Missoula Historic Preservation Commission awards for excellence of maintenance and is singularly important because of its location near the major arterial of Madison, which makes it visible to everyone who uses the Madison Street bridge. The house is associated with its original owner, William Reid, a prominent Missoula chiropractor.

Other fine representations of Queen Anne styles include a residence across the street from the Reid house at 526 East Front Street (1891), and a residence across and a few houses west at 503 East Front Street (1888). Queen Anne styling is readily apparent in the Gustav Morratz residence (512 East Broadway), an 1891 design by architects Galbraith and Fuller. Other examples are represented by the Joseph Steiger residence at 405 East Pine Street (1902), local cigar manufacturing businessman A. P. Tietjen’s home at 329 East Pine Street (1891), and the S.H. Draper house at 420 East Broadway (1902).

Neoclassical influenced houses in the area include the mansion built for Joseph M. Dixon at 312 East Pine (1891-1902, 1912-1921) which started as a modest Queen Anne home, but ascended as Dixon’s political career did, under the supervision of A.J. Gibson and later, Ole Bakke. The Watson Building, located at 200 East Pine (1927), incorporates neoclassical columns and other details suggesting that style.

Colonial Revival and Federal Period designed brick buildings are represented in the area east of Higgins by the Frockenbrock Funeral Home (now law offices) at 234 East Pine (1929) and the Tyler Worden residence at 410 East Pine (1902). Both the Frank Worden

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house, which is the oldest residence in the city and is located at 328 East Pine (ca. 1874), and the W.P. Mills residence at 432 East Pine, are front gable-and-wing examples that display Gothic Revival and Folk Victorian elements.

The blocks west of Higgins Avenue to the old Northern Pacific spur line between Broadway and the railroad yards contain a mix of commercial and residential, most of which were built during the historic period. An area that grew primarily because of the railroad features the Catholic Block situated between Orange Street, Owen Street, West Pine Street and West Spruce Street. This block is made up of historic buildings that includes St. Francis Xavier Church (1891; 420 West Pine), the Rectory (ca. 1910), old Loyola High School (1911; 430 West Pine Street) and the more modern St. Francis School, built in 1927 (401 West Spruce).

Most of the housing in the area west of Higgins Avenue to the old Northern Pacific spur line is of a working class nature, which include small pyramidal hip roof houses at 631, 633, 635 and 637 Owen Street, and pattern book houses scattered throughout. Larger gable-front and gable-front-and-wing homes line the 700 block of West Pine Street and are also found randomly throughout the area. They are usually one to two-story residences. Two elegant examples of larger Queen Anne style houses appear at 505 West Spruce Street (the John Cyr house; 1902) and at 412 West Alder Street (the John S. Johnston house; 1902). The Cyr house has a brick carriage house on the rear alley portion of its lot. Both houses have wrap-around porches, turrets, irregular roof lines and are listed in the National Register. Also, both houses are used for commercial purposes, as are many of the larger houses in the area. That is exclusively the case on the 300 block of West Pine Street and the 200 block of West Spruce Street, and to a somewhat lesser degree on the 400 block of West Spruce Street. There are a number of larger brick and wood frame apartments built during the historic period in the area west of Higgins Avenue. Perhaps the finest example of the former is the Glorianna Apartments located at 432 West Spruce Street (ca. 1902), which is similar in style and detailing to many of A.J. Gibson's row houses, with two-stories, two projecting bays and a broad connecting porch. The decorative brick work includes arched inlays and dentilated brick lintels over the windows.

There are three parks located within the Downtown Missoula Historic District. One is located west of Higgins and the other two are located south of East Front Street. Little McCormick Park is a triangular piece of land located between the intersection of Alder Street and Toole Avenue. Kiwanis Park was completed by the Kiwanis Club in 1934 and is located south of East Front Street between Adams Street and Madison Street, and Bess Reed Park is located at the corner of Clay and Levasseur Streets.

Little McCormick Park was built on land donated by the McCormicks, one of the founding families of Missoula. Little McCormick and Kiwanis parks were constructed during the established historic period and are considered small neighborhood parks, as distinguished from large acre parks such as Greenough Park and McCormick Park. Bess Reed Park is also a small neighborhood park, but was constructed after the historic period. The park was named in honor of Bess Reed, a resident of Levasseur Street. It is believed that Bess Reed was one of the last homeowners who held out against the condemnation of the properties within a two-block area. The condemnation was an early 1980s effort of the Missoula Redevelopment Agency to condemn property for the (then) Sheraton Hotel site. It is said that Bess Reed died before they moved her from the house, and they named the park for her. All three of these small neighborhood parks are an important part of Missoula, providing recreational facilities for residential and commercial entities nearby.

The Downtown Historic District displays a fairly cohesive sense of historic commercial streetscapes with the exception of a few blocks in the central area that contain all modern buildings and/or parking lots. These include the City Hall block bordered by the north side of the 200 block of west Pine Street, the south side of the 200 block of West Spruce Street, the west side of the 400 block of Ryman Street and the east side of the 400 block of Woody Street. The Public Library block, which was discussed previously, also contains a large modern building and parking. The wide varieties of architectural styles and influences that came and went during the late 19th century and during the first half of the twentieth century are well represented throughout the district.

The works of Missoula's most prominent architects such as A.J. Gibson, Ole Bakke and H.E. Kirkemo are prominent within the Downtown Missoula Historic District. Designs by architects of state-wide and regional note, such as Link & Haire of Great Falls, George Shanley and R.C. Hugenin of Butte and G.A. Pehrson of Spokane, appear in landmark buildings within the district.

Significant themes in Missoula's past are represented by buildings such as the Northern Pacific Railroad Depot located along the railroad corridor, on the northern edge of the district. Historic automobile-related businesses are concentrated along the 200 and 300 blocks of West Main Street and some, such as both Zip Auto Buildings and the building at 233 West Main Street (Reynolds Radiator) continue in related functions to that historic theme. Civic buildings are represented by a number of outstanding buildings that serve as strong visual anchors to the historic downtown due to their large massing, location and impressive architectural sophistication.

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Each of the district's building styles, age and integrity are provided in the building list below. Building dates are recorded in the Missoula County tax records, but a majority of the dates have been found to be historically inaccurate. For this reason, a range of building dates has been chosen over the use of dates recorded in tax records and title information or circa dates, because they are believed to be as historically accurate as possible (given the available time and the research materials available in Missoula County). The term "circa" reflects a building date that is approximate, whereas the range of building dates is a definite and accurate range based on information collected from Sanborn Fire Insurance maps, Missoula County directories, deed information and research materials that include building lists published in local area newspapers. The buildings that do not fall into a range have either been traced to a specific year, or are labeled "prior to (P)" or "after (A)." Those labeled "P" are typically the earliest constructed buildings in the district, and are hard to track beyond the given date. Those labeled "A" are known to have been constructed after the established historic period, or because of their non-contributing status, were not given priority during the building date research.

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### Missoula's Downtown Historic District Building List

C – Contributing  
NC – Noncontributing  
NR – Listed in the National Register  
c. – Circa  
p. – Prior to  
a -.After

ADDRESS	TYPE	STYLE/INFLUENCE	BUILDING DATE	ELIGIBILITY
200 Adams St.	Civic auditorium		1935	C
220 Adams St./541 E. Broadway St	Commercial	Modern	a. 1958	NC
225 Adams St.	Commercial	Cross Gable	1902-1912	C
431 Adams St.	Residence	Gable-on-hip	1902-1912	C
535 Adams St.	Residence	Pyramidal hip	1902-1912	C
211 E. Alder St.	Residence	Side Gable	1902-1912	C
211½ E. Alder St.	Residence	Pyramidal hip	1902-1912	C
215 E. Alder St.	Residence	Queen Anne	p. 1891	C
219 E. Alder St.	Residence	Queen Anne	p. 1891	C
221 E. Alder St.	Residence	Gable-on-hip	1891-1902	C
221½ E. Alder St.	Residence	Front Gable	c. 1921-1951	C
229 E. Alder St.	Residence	Cross Gable	p. 1891	C
229½ E. Alder St.	Residence	Saltbox	1921-1951	C
237 E. Alder St.	Residence	Front Gable	c. 1889	C
245 E. Alder St.	Residence Shed	Flat Modern	1902-1912 c. 1990	C NC
301 E. Alder St.	Residence	Pyramidal hip	1902-1912	C
303 E. Alder St.	Residence	Pyramidal hip	1902-1912	C
305 E. Alder St.	Residence	Pyramidal hip	1902-1912	C
111 W. Alder St.	Commercial	Western Commercial	1948-1952	C
118 W. Alder St.	Commercial	Queen Anne Revival	1902-1911	NR
119 W. Alder St.	Commercial	Western Commercial	1932-1938	C
122 W. Alder St.	Commercial	Western Commercial	1912-1921	C
123 W. Alder St.	Commercial	Western Commercial	1921-1929	C
125 W. Alder St.	Commercial	Western Commercial	1922-1929	C
127 W. Alder St.	Commercial	Flat/Modern Western Frontier	1930-1932	C
128 W. Alder St.	Commercial	Flat/industrial	c. 1958	C
129 W. Alder St.	Commercial	Flat	1903-1910	C
131 W. Alder St.	Commercial	Western Commercial	c. 1909	NR
206 W. Alder St.	Commercial/hotel	Flat	1907	C
223 W. Alder St.	Commercial/industrial	Gable	1921-1951	C
301 W. Alder St.	Public/Civic	Flat	1974	NC
310 W. Alder St.	Commercial	Western Commercial	1902-1912	C
322 W. Alder St.	Residence Garage	Bungalow Gable	1931-1938 c. 1938	C C
323 W. Alder St.	Public health	Modern	c. 1995	NC
324 W. Alder St.	Residence Garage	Craftsman Front Gable	c. 1931-1938 c. 1938	C C
334 W. Alder St.	Multi-family residence Garage Garage	Hipped Gable Shed	1902-1912 c. 1921-1951 c. 1921-1951	C NC NC

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336, 338 W. Alder St.	Residence	Foursquare	1902-1912	C
404 W. Alder St.	Residence-Multi Family Shed/garage	Italian Renaissance Front Gable	1891-1902 c. 1921	C NC
405 W. Alder St.	Residence	Foursquare	1902-1912	C
411 W. Alder St.	Residence Shed	Foursquare Front Gable	1902-1912 1912-1921	C C
412 W. Alder St.	Residence	Queen Anne	p. 1902 - 1912	NR
415 W. Alder St.	Residence Garage	Craftsman Front Gable	1921-1931 c. 1931	C C
421 W. Alder St.	Residence Garage	Front Gable Front Gable	1921-1929 c. 1950	C C
422 W. Alder St.	Residence Shed	Gable-on-hip ½ Gable	1891-1902 c. 1912	C C
426 W. Alder St.	Residence Garage	Cross Gable Front Gable	1902-1912 a 1958	C NC
430 W. Alder St.	Church	Front Gable	1905-1906	C
431 W. Alder St.	Residence Carriage house	Cross Gable Front Gable	1902-1909 c. 1909	C C
433-435 W. Alder St.	Multi-family residence Shed Garage	Gable-on-hip Front Gable Front Gable with shed	1891-1902 1912-1921 1912-1921	C C C
442 W. Alder St.	Residence Shed	Hipped Front Gable	1902-1912 1902-1912	C C
444 W. Alder St.	Residence Shed	Front Gable Front Gable	p 1902 1921-1951	C C
445 W. Alder St.	Residence	Foursquare	1902-1912	C
501 W. Alder St.	Residence/Rooming	Queen Anne Revival		NR
502 W. Alder St.	Residence garage	Cross Gable Saltbox	1931-1936 c. 1936	C C
506 W. Alder St.	Residence Garage	Front Gable Front Gable	1931-1936 c. 1936	C C
507 W. Alder St.	Residence	Cross Gable	1902-1909	C
508 W. Alder St.	Residence Shed Shed	Gable-on-hip Front Gable Gable	1902-1909 1912-1921 1912-1921	C C C
509 W. Alder St.	Residence	Folk Victorian	1902-1912	C
510 W. Alder St.	Residence Shed Garage	Queen Anne Front Gable Front Gable	1902-1909 c. 1909 c. 1921	C C C
512 W. Alder St.	Residence Shed	Gable-on-hip Front Gable	1902-1912 1902-1912	C C
514 W. Alder St.	Residence Shed Shed	Hipped Front Gable Side Gable	1902-1912 c. 1912-1921 c. 1912-1921	C C C
516 W. Alder St.	Residence Garage	Queen Anne Front Gable	1902-1912 1921-1951	NC C
518 W. Alder St.	Residence Garage	Front Gable Side Gable	1902-1911 1902-1911	C C
520 W. Alder St.	Residence Shed	Front Gable Front Gable	1905-1911 a. 1958	C NC
100 E. Broadway St.	Commercial	Modern	1956	NC
120-136 E. Broadway St.	Commercial	Beaux Arts	1909	NR
200 E. Broadway St.	Civic	Italian Renaissance	1912	NR
240 E. Broadway St.	Civic	Renaissance Revival	1927-1937	NR - Pine St. Hist Dist
201 E. Broadway St.	Civic	Modern/flat	1980-1981	NC

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300 E. Broadway St.	Commercial	Modern/flat	1959	NC
301 E. Broadway St.	Commercial	Modern/front Gable	1967	NC
313-319 E. Broadway St.	Apartments/commercial	Pyramidal hip	1911	<b>NR</b>
327 E. Broadway St.	Commercial	Flat	1953	C
331 E. Broadway St.	Commercial	Front Gable	c. 1919	C
332 E. Broadway St.	Apartments/commercial	gambrel	1902-1907	NC
337 E. Broadway St.	Commercial	Cross Gable	p. 1888	NC
338 E. Broadway St.	Commercial	Flat/side Gable	c. 1953	C
115-119 W. Broadway St.	Commercial	Western Commercial	1902-1912	C
120-122 W. Broadway St.	Commercial	Modernistic	1938-1949	C
121 W. Broadway St.	Commercial	Western Commercial	1891-1902	C
130 W. Broadway St.	Commercial	Modernistic	c. 1932	C
136-138 W. Broadway St.	Commercial	Flat/Mansard	1932-1938	C
147 W. Broadway St.	Commercial	Modern Movement	1909	<b>NR</b>
201 W. Broadway St.	Commercial/industrial	Flat	1902-1912	C
211 W. Broadway St.	Commercial	Flat	c. 1902	NC
215 W. Broadway St.	Commercial	Flat	p. 1912	NC
220 W. Broadway St.	Civic	Neoclassical/Beaux Arts		<b>NR</b>
221, 223 W. Broadway St.	Commercial	Flat and Mansard	1907-1911	NC
225 W. Broadway St.	Commercial	Western Commercial	1931-1938	C
300-306 W. Broadway St.	Commercial/Hotel	Western Commercial	1902-1909	<b>NR</b>
301 W. Broadway St.	Commercial/industrial	Flat	c. 1938	C
320 W. Broadway St.	Commercial	International	a. 1958	NC
339 W. Broadway St.	Commercial/industrial	Modernistic	1932-1938	C
320-326 Clay St.	Multi-family residence	Modern Split-Level	1950	C
218 E. Front St.	Commercial	Flat	1902-1912	NC
221, 229, 231 E. Front St.	Commercial	Neoclassical	1911	<b>NR</b>
235-237 E. Front St.	Duplex	Cross Gable	1902-1911	C
	Apartments	Flat	p. 1912	C
280 E. Front St.	Commercial	International	1933-1938	C
294-298 E. Front St.	Apartments	Italian Renaissance	1921-1925	C
301 E. Front St.	Commercial	Flat mansard	1975-1976	NC
325 E. Front St.	Apartments	Flat	1902-1912	C
325A E. Front St.	Residence	Gable-on-hip	a. 1958	NC
325 B E. Front St.	Residence	Gable-on-hip	a. 1958	NC
329 E. Front St.	Apartments	Flat	c. 1960	NC
333 E. Front St.	Residence	Side Gable	1902-1912	C
401 E. Front St.	Residence	Pyramidal hip	1902-1912	C
402 E. Front St.	Residence garage	Colonial Revival	p. 1888	C
		Front Gable	c. 1921	C
407 E. Front St.	Residence	Hip and Gable	1912-1921	C
409 E. Front St.	Residence	Cross Gable	p. 1888	C
412 E. Front St.	Residence Shed	Hip	1891-1902	C
		Front Gable	c. 1912	C
415 E. Front St.	Residence	Cross Gable	p. 1888	C
420 E. Front St.	Apartments	Double hip	p. 1888	C
421 E. Front St.	Residence	Cross Gable	c. 1940	C
427-529 E. Front St.	Residence	Front Gable	1891-1902	C
500-514 E. Front St.	Apartments	Flats	1902-1907	C
	Apartments	Flats	1902-1907	C
	Shed	Gable	c. 1912	C
503 E. Front St.	Multi-family residence	Queen Anne	p. 1888	C
516 E. Front St.	Residence	Cross Gable	1888-1891	C
519 E. Front St.	Apartments	Gable-on-hip	p. 1888	C

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520 E. Front St.	Apartments	Cross gambrel	1902-1912	C
523-525 E. Front St.	Apartments Residence	Queen Anne Gable and jerkin	1891-1902 1912-1921	C C
526 E. Front St.	Residence	Queen Anne	1888-1891	NR
527-529 E. Front St.	Duplex	Side Gable	1951-1954	C
528 E. Front St.	Residence	Cross Gable	1888-1891	NC
534 E. Front St.	Apartments	Multi-Gable	1903	C
535 E. Front St.	Residence Garage	Craftsman Side Gable	1921-1925 c. 1921-1951	C C
113-119 W. Front St.	Commercial	Italianate	1888-1916	NR
123-125 W. Front St.	Commercial	Western Commercial	1912-1921	NC
129 W. Front St.	Commercial	Modernistic	c. 1932	C
130 W. Front St.	Commercial	Western Commercial	1891-1912	C
134 W. Front St.	Commercial	Western Commercial	1902-1912	C
137 W. Front St.	Commercial	Western Commercial	c. 1900	C
139 W. Front St.	Commercial	Western Commercial	1960-1970	NC
145 W. Front St.	Commercial	Modern	1891-1902	NC
211-215 W. Front St.	Commercial	Western Commercial	1891-1902	C
221-223 W. Front St.	Commercial	Western Commercial	1902-1912	C
225-231 W. Front St.	Commercial	Modern/Mansard	c. 1952	C
245 W. Front St.	Commercial	Modern	1902-1912	C
249 W. Front St.	Commercial	Modern	a. 1957	NC
255-257 W. Front St.	Commercial	Western Commercial	1893-1902	NR
259 W. Front St.	Commercial	Modern	c. 2000	NC
265 W. Front St.	Commercial	Romanesque	1893	NR
416 Hartman St.	Residence	Front Gable	1921-1929	NC
420 Hartman St.	Residence	Front Gable	c. 1942	C
424 Hartman St.	Residence Garage	Craftsman Front Gable	1932-1938 1932-1938	C C
430 Hartman St.	Residence Garage	Front Gable Front Gable	1921-1925 c. 1921-1951	C C
430 ½ Hartman St.	Residence	Side Gable	c. 1921-1951	C
500 Hartman St.	Apartments	Flat	1973-1978	NC
515 Hartman St.	Residence	Cross Gable	1902-1912	C
515½ Hartman St.	Residence	Cross Gable	1932-1938	C
520 Hartman St.	Residence	Gable	Unknown	NC/moved from original location in 1954
521 Hartman St. #1-10 #11	Condominiums Condominiums	Gable Gable	1940-1951 c. 2004	C NC
111 N. Higgins Ave.	Commercial	Art Moderne	1940-1941	NR
114 N. Higgins Ave.	Commercial	Romanesque	1898-1902	NR
118 N. Higgins Ave.	Commercial			NR
120 N. Higgins Ave.	Commercial	Modernistic	a. 1966	NC
124 N. Higgins Ave.	Commercial	Modern	c. 1968	NC
127 N. Higgins Ave.	Commercial	Western Commercial	1923 and 1953	NC
129-133 N. Higgins Ave.	Commercial	Western Commercial	1888-1891	C
130-132 N. Higgins Ave.	Commercial	Modern	c. 1968	NC
140 N. Higgins Ave.	Commercial	Modern	1968	NC
201 N. Higgins Ave.	Commercial	Renaissance Revival	1935	NR
200-202 N. Higgins Av.	Commercial	Queen Anne	1899	NR
217-227 N. Higgins Ave.	Commercial	Western Commercial	c. 18888	C
220-224 N. Higgins Ave.	Commercial	Western Commercial	1898	NR
228 N. Higgins Ave.	Commercial	Western Commercial	1891-1902	C
232-240 N. Higgins Ave.	Commercial	Romanesque/Queen Anne	1897	NR

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248 N. Higgins Ave.	Commercial	Modern	c. 1910	C
301 N. Higgins Ave.	Commercial	Western Commercial	1901-1902	C
304-306 N. Higgins Ave.	Commercial	Western Commercial	a. 1958	C
307-319 N. Higgins Ave.	Commercial	Western Commercial	1891-1902	C
310 N. Higgins Ave.	Commercial	Moderne	1893-1902	C
312-314 N. Higgins Ave.	Commercial	Western Commercial		NR
321-325 N. Higgins Ave.	Commercial	Western Commercial	1891-1902	C
	Commercial	Western Commercial	1891-1902	C
322 N. Higgins Ave.	Commercial	Western Commercial	1902-1912	C
329-333 N. Higgins Ave.	Commercial	Western Commercial	1888-1891	C
330 N. Higgins Ave.	Commercial	Western Commercial	1909	NR
337 N. Higgins Ave.	Commercial	Western Commercial	1888-1891	C
403 N. Higgins Ave.	Commercial	Western Commercial	1902-1912	C
415 N. Higgins Ave.	Commercial	Modern	1955	C
420 N. Higgins Ave.	Commercial/industrial	Western Commercial	1921-1922	C
430 N. Higgins Ave.	Commercial/hotel	Western Commercial	1902	NR
434 N. Higgins Ave.	Commercial	Modern	1931-1932	NC
500 N. Higgins Ave.	Commercial	Modernistic	c. 1937	C
501 N. Higgins Ave.	Commercial	Modern	c. 2000	NC
519 N. Higgins Ave.	Commercial	Western Commercial	1902	NR
523-531 N. Higgins Ave.	Commercial	Western Commercial	1902-1912	C
534 N. Higgins Ave.	Commercial	Classical Revival	1926	C
101 S. Higgins Ave.	Commercial	Art Deco	1934	NR
104 S. Higgins Ave.	Commercial	Chicago	1921	NR
125-129 Jefferson St.	Multi-family residence	Gable	1964	C
130 Jefferson St.	Apartments	Flat	1921-1929	C
428 Jefferson St.	Residence	Side gable	p. 1890	C
438 Jefferson St.	Residence	Gable-on-hip	1902-1912	NC
300 Kiwanis Park Ln.	Residence	Tudor	1921-1931	C
301 Kiwanis Park Ln.	Apartments	Flat	a. 1970	NC
310 Kiwanis Park Ln.	Residence	Tudor	1921-1931	C
320 Kiwanis Park Ln.	Apartments	Hipped	a. 1958	NC
	Garage	Hipped	a. 1958	NC
304 Levasseur St.	Apartments	Cross Gable	p. 1902	C
304 A Levasseur St.	Residence	Side Gable	1921-1951	C
313-327 Levasseur St.	Apartments	Contemporary Modern and Neo-Mediterranean	1931-1953	C
316 Levasseur St.	Residence	Craftsman	c. 1921	C
	Garage	Front Gable	c. 1949	C
318 Levasseur St.	Residence	Craftsman	c. 1921	C
	Garage	Front Gable	c. 1951	C
322 Levasseur St.	Residence	Folk Victorian	P 1902	C
	Shed	Front Gable	P 1902	C
	Shed	Front Gable	P 1902	C
328 Levasseur St.	Residence	Front Gable	1921-1931	C
329-331 Levasseur St.	Duplex	Side Gable	1931-1953	C
332 Levasseur St.	Residence	Craftsman	1929-1931	C
333 Levasseur St.	Residence	Cross Gable	1967	NC
	Garage	Front Gable	c. 1970	NC
335-337 Levasseur St.	Duplex	Side Gable	1921-1941	C
336-338 Levasseur St.	Duplex	hipped	a. 1958	NC
119 Madison Ave.	Residence	Craftsman	1921-1929	C
419 Madison Ave.	Residence	Folk Victorian	p. 1890	C
	Shed	Front Gable	c. 1929	C



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422 Madison Ave.	Commercial Shed	Craftsman Gambrel	1925-1929 c. 1995	C NC
424 Madison Ave.	Multi-family residence Shed	Cross Gable Front Gable	p. 1903 c. 1903	C C
425 Madison Ave.	Multi-family	Side Gable	1891-1893	C
429 Madison Ave.	Commercial	Hipped	1902-1912	C
123-137 E. Main St.	Commercial/Residence	Art Moderne	1891	C
139 E. Main St.	Commercial	Contemporary	c. 1929	C
201 E. Main St.	Commercial	Modern	1963	NC
202 E. Main St.	Commercial	Flat	1921-1929	C
207 E. Main St.	Commercial	Neoclassical	1910	NR
208 E. Main St.	Commercial	Prairie	1916	NR
210 E. Main St.	Commercial	Western Commercial	1902-1912	C
213-215 E. Main St.	Commercial	Western Commercial	1921-1929	C
214-216 E. Main St.	Commercial	Western Commercial	1902-1912	C
218 E. Main St.	Commercial	Western Commercial	1902-1912	C
219 E. Main St.	Commercial	Modern	1929-1932	NC
221-229 E. Main St.	Commercial	Western Commercial	c. 1930	C
300 E. Main St.	Church	Gothic Revival	1911	C
301 E. Main St.	Public library	Modern	c. 1970	NC
320 E. Main St.	Commercial	Pyramidal hip	p. 1888	C
328 E. Main St.	Commercial/residence	Pyramidal hip	p. 1888	C
330 E. Main St.	Commercial	Craftsman	1912-1917	C
407 E. Main St.	Commercial	Side Gable	p. 1888	C
415 E. Main St.	Apartments Garage	Foursquare Front Gable	p. 1888 c. 1900	C C
423 E. Main St.	Apartments	Side Gable	p. 1888	C
517 E. Main St.	Apartments	Queen Anne	1901-1902	C
527 E. Main St.	Apartments	Modern/Hipped	1955-1964	NC
533-535 E. Main St.	Residence	Second Empire	1888-1891	C
537 E. Main St.	Multi-family	Hipped	1888-1891	C
541 E. Main St.	Multi-family	Hipped	1888-1890	C
113-115 W. Main St.	Commercial	Western Commercial	1921-1931	C
119 W. Main St.	Commercial	Western Commercial	1891-1902	C
123-127 W. Main St.	Commercial	Western Commercial	1902-1912	C
128 W. Main St.	Parking Structure	Other	1990-1992	NC
131 W. Main St.	Commercial	Western Commercial	1902-1912	C
133-135 W. Main St.	Commercial	Western Commercial	c. 1893	C
137-139 W. Main St.	Commercial	Western Commercial	1888-1891	C
141-147 W. Main St.	Commercial	Tudor	c. 1890	C
201 W. Main St.	Commercial	Modern	c. 1990	NC
216 W. Main St.	Commercial	Art Deco	1918-1921	NR
218 W. Main St.	Commercial	Western Commercial	1915-1921	C
227 W. Main St.	Commercial	Gable	p. 1891	C
228-230 W. Main St.	Commercial	Modern/Art Deco	1918-1921, 1921-1927	C
229-233 W. Main St.	Commercial	Western Commercial	p. 1891	C
232 W. Main St.	Commercial	Modern	1983	NC
235 W. Main St.	Commercial	Western Commercial	1945-1948	C
241 W. Main St. & 234 W. Front Street	Commercial	Western Commercial	c. 1902-1912 and c. 1921- 1951	C
245 W. Main St.	Commercial	Modern	a. 1970	NC
251 W. Main St.	Commercial	Art Moderne	1937	NR
275 W. Main St.	Commercial	Modernistic	c. 1938	C

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300 W. Main St.	Commercial	Art Moderne	1952	C
340 W. Main St.	Commercial	Art Moderne	1949	C
601 McCormick St.	Residence	Gable-on-hip	p. 1912	C
602 McCormick St.	Residence	Gable-on-hip	p. 1912	C
606 McCormick St.	Residence Garage	Gable-on-hip Front Gable	1902-1912 1912-1921	C C
517 N. Orange St.	Residence	Side Gable	1931-1938	C
521 N. Orange St.	Commercial	Queen Anne	1902-1912	C
530 N. Orange St.	Commercial	Gable	c. 1958	NC
631 Owen St.	Residence Carriage house	Hipped Side Gable	1891-1902 1921-1951	C C
633 Owen St.	Residence	Hipped	1891-1902	C
635 Owen St.	Residence	Hipped	1891-1902	C
637 Owen St.	Residence Garage	Hipped Side Gable	1891-1902 c. 1912	C C
1 Parsons Drive	Residence	Side Gable	1933-1934	C
3 Parsons Drive	Residence	Art Deco	1933-1934	C
5 Parsons Drive	Residence	English cottage	1933-1934	C
7 Parsons Drive	Residence	Tudor	1933-1934	C
9 Parsons Drive	Residence	Mission	1933-1934	C
10 Parsons Drive	Residence	Front Gable	1931-1938	C
11 Parsons Drive	Residence	Mission	1933-1934	C
12-22 Parsons Drive	Residence	Flat	1933-1939	C
120 N. Pattee St.	Commercial	Neoclassical	1911	NR
201 Pattee St.	Commercial	Flat/modern	1964	C
301-319 N. Pattee St.	Apartments/commercial	International	1902-1912	NC
335 N. Pattee St.	Civic	Classical Revival		NR
520 N. Pattee St.	Commercial/office Shed	Gable-on-hip Gambrel	1902-1912 c. 2000	C NC
524 N. Pattee St.	Residence Garage	Cross Gable & Hip Hip	1883-1891 c. 1912-1921	C C
532 N. Pattee St.	Residence	Queen Anne	1902-1907	C
<b>E. PINE ST HIST DIST</b>	District	Various	1859-1949	NR
150 E. Pine St.	Commercial	International	c. 1930	C
234 E. Pine St.	Commercial	Colonial Revival	1927	NR
116-118 W. Pine St.	Commercial	Flat	1921-1951	C
120 W. Pine St.	Commercial	Western Commercial	c. 1930	C
124 W. Pine St.	Commercial	Western Commercial	1921-1925	C
130 W. Pine St.	Commercial	Western Commercial	1921-1931	C
199 W. Pine St.	Commercial/office	Modern	1968	NC
200 W. Pine St.	Public Transit	Modern	c. 2004	NC
300-308 W. Pine St.	Public/Church	Gothic Revival	c. 1902 and c. 1952	C
315 W. Pine St.	Commercial	Queen Anne	1891-1902	C
319 W. Pine St.	Commercial	Gable	1902-1905	C
323 W. Pine St.	Commercial	Queen Anne	1902-1905	C
327 W. Pine St.	Commercial	Truncated	1902-1912	C
340 W. Pine St.	Commercial/industrial	Flat	1964	NC
341 W. Pine St.	Commercial	Cross Gable	1931-1940	C
420-430 W. Pine St.	Religion	Romanesque Revival	1892	NR
427-429 W. Pine St.	Residence Residence Garage	Hipped Gable Gable	p. 1888 p. 1888 c. 1900	C C C
(100) Railroad St. and Higgins Ave	Commercial	Renaissance Revival	1900-1901	NR

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223 Railroad St.	Commercial	Queen Anne	1890-1891	<b>NR</b>
307, 311 Railroad St.	Commercial	Western Commercial	1902-1912	C
331 Railroad St.	Commercial	Western Commercial	1887	C
401 Railroad St.	Commercial/industrial	Flat	1912-1921	C
100 Ryman St.	Commercial	Modern	c. 1987	NC
209-217 Ryman St.	Commercial	Modernistic	1912-1921	C
400 Ryman St.	Commercial	Modern	c. 1952	C
430 Ryman St.	Commercial	Modern	1979	NC
435 Ryman St.	Public/civic	Modern	1968	NC
535 Ryman St.	Public-emergency shelter/food	Multi-gable	1902-1912	C
111 E. Spruce St.	Commercial	Art Deco	1912-1915	<b>NR</b>
150 E. Spruce St.	Commercial	Modern	1936-1938	C
204 E. Spruce St.	Commercial	Queen Anne	p. 1891	C
209 E. Spruce St.	Commercial	Contemporary	a. 1974	NC
212 E. Spruce St.	Commercial	Hipped	p. 1891	NC
218 E. Spruce St.	Residence Garage	Gable-on-hip Gable	p. 1896 p. 1921	C C
224 E. Spruce St.	Residence Shed	Gable Gable	1890-1892 c. 1990	C NC
228 E. Spruce St.	Commercial/residence Garage	Cross Gable Front Gable	p. 1891 c. 1921-1951	C NC
236 E. Spruce St.	Commercial	Cross Gable	A 1958	NC
240 E. Spruce St.	Residence Garage	Gable-on-hip Truncated	1902-1912 1912-1921	C C
302 E. Spruce St.	Multi-family residence	Queen Anne	1891-1902	C
309 E. Spruce St.	Residence	Gable-on-hip	1902-1907	C
310 E. Spruce St.	Residence	Pyramidal hip	1902-1912	C
311 E. Spruce St.	Residence	Gable-on-hip	1902-1912	C
315 E. Spruce St.	Residence	Gable-on-hip	1907-1912	C
316 E. Spruce St. 316 ½ E. Spruce St.	Residence Residence Shed	Pyramidal hip-on-gable Mobile home Gable	p. 1891 c. 1970 c. 1970	C NC NC
317 E. Spruce St.	Residence	Craftsman	1902-1912	C
319 E. Spruce St.	Residence	Queen Anne	p. 1903	C
324 E. Spruce St.	Residence Garage	Gable-on-hip Front Gable	p. 1891 c. 2004	C NC
326-332 E. Spruce St.	Apartments	Hipped	1902-1912	C
338 E. Spruce St.	Commercial	Gable	1968	NC
401 E. Spruce St. & 440 Adams St.	Residence Commercial garage	Front Gable Gable	1891-1902 c. 1921-1951	C C
404 E. Spruce St.	Multi-family Garage	Foursquare Flat	p. 1890 c. 1930	C C
405 E. Spruce St.	Residence	Pyramidal hip	1893-1902	C
412 E. Spruce St.	Multi-family Garage	Cross gable-on-hip flat	1902-1912 a. 1958	C NC
413 E. Spruce St.	Multi-family residence	Front gable	p. 1890	C
417 E. Spruce St.	Multi-family residence Carriage house	Cross Gable Gable	p. 1890 p. 1921	C C
418 E. Spruce St.	Residence Shed Shed	Folk National ½ Gable ½ Gable/modern	1912-1921 1912-1921 c. 1990	C C NC
421 E. Spruce St.	Residence Shed	Pyramidal hip Gable	1902-1912 c. 1990	C NC

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425 E. Spruce St.	Residence Shed	Hipped Front Gable	1902-1912 1902-1912	C C
429 E. Spruce St.	Residence	Pyramidal hip	1902-1912	C
429 ½ E. Spruce St.	Residence	Hip and Gable	1921-1951	C
430 E. Spruce St.	Residence	Hipped	1902-1912	C
440 E. Spruce St.	Residence	Side Gable	1902-1912	C
500 E. Spruce St.	Commercial/industrial	Flat	1921-1951	C
510 E. Spruce St.	Commercial/industrial	Gable	a. 1958	NC
511 E. Spruce St.	Residence Shed	Pyramidal Hip Front Gable	p. 1891 c. 1900	C C
517 E. Spruce St.	Residence	Foursquare	p. 1891	C
521 E. Spruce St.	Residence Shed	Hipped Front Gable	1891-1902 c. 1902	C C
525 E. Spruce St.	Commercial	Quonset hut	1921-1922	C
625 E. Spruce St.	Residence	Side Gable	p. 1912	C
105 W. Spruce St.	Commercial	Western Commercial	1931-1938	C
107 W. Spruce St.	Commercial/residential	Flat	1929-1932	C
110 W. Spruce St.	Commercial	Mansard	c. 1968	NC
116-118 W. Spruce St.	Apartments	Queen Anne	1891-1912	NR
123-127 W. Spruce St.	Commercial	Flat	1965	NC
126 W. Spruce St.	Commercial	Modern	a. 1958	NC
202 W. Spruce St.	Commercial Garage	Queen Anne Front Gable	p. 1890 p. 1921	C C
208 W. Spruce St.	Multi-family residence	Hipped	1902-1903	C
212 W. Spruce St.	Commercial	Hipped	p. 1890	C
224 W. Spruce St.	Commercial	Neoclassical	1929-1932	NR
301 W. Spruce St.	Commercial	Cross Gable	c. 1948	C
310 W. Spruce St.	Commercial Garage	Craftsman Flat	1921-1951 1921-1951	C C
311 W. Spruce St.	Residence	Hipped	c. 1925	C
313-315 W. Spruce St.	Duplex Garage	Craftsman Flat	1921-1929 c. 1929	C C
317 W. Spruce St.	Apartments	Flat	1890-1891	C
321 W. Spruce St.	Residence Garage	Foursquare Gable	1902-1905 c. 1921-1951	C C
322 W. Spruce St.	Apartments	Tudor	1931-1938	C
324-328 W. Spruce St.	Multi-family residence	Craftsman	c. 1929	C
325 W. Spruce St.	Residence	Gambrel	c. 1905	C
329 W. Spruce St.	Residence	Front Gable	p. 1890	NC
335 W. Spruce St.	Apartments	Flat	1902-1911	C
336 W. Spruce St.	Residence	Craftsman	c. 1921	C
410 W. Spruce St.	Commercial	Queen Anne	1891-1902	C
418 W. Spruce St.	Commercial/residential Garage Shed	Side Gable Front Gable Shed	p. 1891 c. 1960 c. 1990	C NC NC
422 W. Spruce St.	Commercial	Queen Anne	p. 1891	C
432 W. Spruce St.	Apartments	Victorian	1902-1912	C
438 W. Spruce St.	Commercial Shed	Victorian Saltbox	1891-1902 c. 1990	C NC
442 W. Spruce St. (& 510 Owen St.)	Residence Residence	Craftsman Craftsman	1926-1927 c. 1921-1951	C C
502 W. Spruce St.	Residence	Queen Anne	1902-1909	C
502 ½ W. Spruce St.	Commercial	Truncated	c. 1909	C
510 W. Spruce St.	Residence	Craftsman	1931-1932	C

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514 W. Spruce St.	Residence Garage	Queen Anne Gable	1902-1907 c. 1990	C NC
516 W. Spruce St.	Residence	Hipped	1902-1903	C
505 Toole Avenue	Residence Garage	Gable Front Gable	1902-1912 1921-1951	NC C
509 Toole Avenue	Residence Shed	Pyramidal hip ½ Gable	1902-1905 1921-1951	C C
513 Toole Avenue	Residence Garage	Front Gable Front Gable	1902-1909 p. 1921	C C
517 Toole Avenue	Residence	Gable	1891-1902	C
521 Toole Avenue	Residence Garage	Gable Front Gable	1902-1905 p. 1921	C C
523 Toole Avenue	Residence	Pyramidal hip	1902-1912	C
525 Toole Avenue	Residence	Gable	1931-1938	C
430-438 Washington St.	Apartment Shed	Flat Flat	1912-1921 c. 1980	C C
502 Washington St.	Residence	Hipped	1902-1912	C
311 Woody St.	Commercial	Classical Revival	1902-1912	C
317 Woody St.	Commercial	Classical Revival	1902-1905	C
329 Woody St.	Commercial	Hipped and Gabled	1952-1955	C
603 Woody St.	Commercial	Western Commercial	1902-1912	C
610-612 Woody St.	Commercial	Western Commercial	p. 1891	C
629 Woody St.	Commercial	Western Commercial	1902-1912	C

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**SIGNIFICANCE**

The Downtown Missoula Historic District retains its integrity and is eligible for listing in the National Register of Historic Places under Criteria A, B, and C. The period of significance begins in 1864 with the first town site development moving from Hell Gate Village to Missoula and ends in 1956, the National Register cut-off date.

The established historic period is conclusive of the initial development of the downtown around the mill located along the Mullan Military Road (Front Street) and the southeast corner of what would become Higgins Avenue. It includes the pre-railroad era from 1864-1883 with its slow but steady growth, and the incorporation of the town in 1883, followed by a period of significant expansion of the downtown in an east, west and northerly direction. It explores the building boom of the late 1880s through 1895, a period when a number of important buildings were constructed in the downtown core, which began expanding into a mix of commercial and residential confined only by the physical barrier of the Clark Fork River on the southern boundary. The historic period includes the years of retrenchment after 1895 when a national business depression began to be felt in Missoula and construction projects slowed until resurgence occurred in the late 1890s. The historic period also includes the return of prosperity in the late 1890s that carried forth well into the 1920s and witnessed the building of the majority of Missoula's landmark buildings in the downtown core. The historic period continues through the national financial depression of the 1930s, when federal projects brought impressive civic building additions to the downtown. The WWII era and its aftermath of construction projects brings the historic period up to 1955, a date chosen arbitrarily as the end of the historic period based on National Register guidelines that require that "generally properties must be fifty years of age or more to be considered historic places."

The Missoula Downtown Historic District is significant under National Register Criterion A for its strong association with the city's evolving patterns of political, economic and social history during the nineteenth and twentieth centuries. Front Street, which grew with the establishment of the Mullan Military Road and Front Street's counterpart, Higgins Avenue, together became the center of retail trade in Western Montana with the establishment of Missoula Mills in late 1864. As the downtown grew, it became an important site for financial and governmental institutions as well as social and transportation related facilities. The downtown always contained a significant residential aspect and continues to do that today. All of Missoula's historic functions remain in place and its historic infrastructure remains vital in the city's role as a regional trade, social, educational and governmental center.

Under National Register Criterion B, the district is significant as a reflection of the professional activities of Christopher P. Higgins, Francis L. Worden, and Andrew B. Hammond, three of western Montana's most prominent nineteenth century capitalists, and with one of the twentieth century's most powerful political figures, Joseph M. Dixon. All contributed greatly to the physical and economic growth of Missoula's downtown, and Dixon significantly changed the look of East Pine Street, when in 1915, he initiated a petition to create a center median strip to divide the north and south sides of that street. That grassy median helps set the quiet residential tone of the East Pine Street Historic District.

The Downtown Missoula Historic District is significant under National Register Criterion C for its status as a representation of the broad patterns of architectural evolution in western Montana during the late nineteenth and twentieth centuries. Missoula's historic downtown core features an eclectic, yet largely historic architectural mix that includes excellent examples of a variety of commercial, civic, fraternal, transportation-related and residential building types. It contains individual resources dating to almost every major period of the city's history and displays architectural details and construction techniques representative of those eras. Individually and in combination, these structures are evocative of the long and rich history of commercial construction in Missoula and comprise the largest historic commercial district in western Montana. The downtown also derives significance under Criterion C for its outstanding examples of the works of important architects. These include local architects A.J. Gibson, Ole Bakke and H.E. Kirkemo, who, taken as a group, dominated a fifty year period as they designed a significant number of Missoula's most elegant landmark buildings.

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HISTORIC CONTEXT (Criterion A and B)

*Physiographic Features and Background to Initial Euro-American Activities in Western Montana and Particularly, in the Missoula Valley*

The Missoula Valley's geologic features display evidence of Glacial Lake Missoula, a huge body of water stretching past Garrison, some 60 plus miles to the east, south past Hamilton, north to the shores of Flathead Lake and west hundreds of miles to Lake Pend d' Oreille in Idaho, where the lake narrowed and was damned by an ice jam. After a climate change brought a long period of warming, the natural ice dam gave way and an immense volume of water and rock exploded across eastern Washington and down the Columbia River to the sea, ripping miles and miles of earth into what became known as the "scab lands," and nearly emptying the Missoula Valley of its lake waters. Over the following centuries as glaciers continued to melt and move southward, the ice dams formed again at the narrows of Lake Pend d' Oreille. Glacial Lake Missoula again filled with a volume of water approximating half of that in Lake Michigan and covering at times up to 2,900 square miles. This process of draining and filling repeated itself over and over with dynamic floods changing the landscape dramatically with each event. Traces of glacial lake shorelines mark the hillsides of the east entrance to the Missoula valley, displaying horizontal lines across the face of Mount Jumbo and Mount Sentinel.

As the geographic hub of five mountain valleys, the Missoula Valley became a natural travel corridor for Native Americans from the Pacific Slope, the Columbia Plateau and the intertwined mountain ranges of western Montana and Idaho on their journeys to hunt the vast herds of buffalo grazing on the plains west of the Continental Divide. These hunting expeditions by the Nez Perce, Flathead, Kootenai, Pend d' Oreille, Shoshone, Coeur d' Alene, Spokane and others, brought them into direct conflict with the Blackfeet and their allies the Gros Ventres. The tight canyon at the east entrance to the Missoula Valley often became the site of bloody confrontations over the bounty of the buffalo as the western tribes hauled their treasure back to the Bitterroot Valley and beyond.

The Missoula Valley also served as an important area from which to harvest bitterroot, a plant whose roots were used medicinally and as seasoning. The spring gathering of the bitterroot became an annual event for the Salish who wintered in the mountain valley to the south, which took on the name Bitterroot.

As Euro-Americans began to explore the western regions of the continent, they followed the clearly established Native American trails. In July of 1806 Meriwether Lewis and his party, guided by Nez Perce and Flathead, left Travelers' Rest near Lolo, crossed the Bitterroot and Clark Fork rivers and set up a campsite near Grant Creek. The following day, July 4<sup>th</sup>, Lewis bid farewell to his Native American guides and proceeded to follow the "Road to the Buffalo," east through the Missoula Valley and into the Blackfoot Valley. With the Blackfoot River as a landmark, Lewis headed for his rendezvous with William Clark, eventually meeting him near the mouth of the Yellowstone River.

Less than a decade later, trapper and explorer for the Hudson Bay Company, David Thompson, followed the main north-south trail (which would later be known as the Jocko to Fort Owen Road), entering the Missoula Valley and climbed Mount Jumbo. Looking down at the Missoula Valley, he sketched a map on which he labeled the wide expanse as NEMISSOOLATAKOO, a name that Father Palladino, founder of St. Patrick's Hospital, believed incorporated Salish references to "cold or chilly waters." Thompson's visit coincided with the growing fur trade industry, which was already dramatically impacting the region's natural resources and the native cultures. The origin of the shortening of the name to Missoula and its meaning is still debated. Paul C. Phillips, editor of "Forty Years on the Frontier," the autobiographical book by legendary miner, rancher, trader, politician and merchant, Granville Stuart, wrote the following:

One of these daughters (referring to Captain Richard Grant's daughter, Julia) married C.P. Higgins of Hell Gate and Missoula. Angus MacDonald, a son of the old trader at Fort Connah believes that Mrs. C. P. Higgins made the contraction of an Indian sentence meaning, "where the waters flow from opposite directions" to form the word Missoula. On the other hand his half-brother Duncan MacDonald asserts that Missoula came from the Indian expression *In May soo let que* meaning Quaking river. Father Palladino gives still another meaning. He believes that the expression *Im-i-sul-e* meaning "by the cold chilling waters," is the origin of the word (Phillips, 1977:126)."

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French trappers, observing the human bones strewn on the valley floor at the eastern canyon entrance was a reminder of the bloody ambushes there and started referring to the site as "Porte d' Enfer," translated as Hell's Gate. The trappers claimed that it was "safer to enter the gates of hell than pass through this narrow confine." The name Hell Gate would remain from that time on and be used to designate both the larger valley area where trading parties gathered known as Hell Gate Ronde, and Hell Gate Village, the predecessor of the city of Missoula.

In the 1840s Catholic missionaries led by Father Pierre-Jean DeSmet brought the first wheeled vehicle through Hell Gate Canyon on their way to St. Mary's Mission, located south in the Bitterroot Valley near present-day Stevensville. Father Anthony Ravalli carried on Father DeSmet's work throughout western Montana and Idaho. When the Jesuits abandoned St. Mary's for a short time, John Owen bought the facilities, established a trading post, and renamed it Fort Owen. That fort became a focal point for trade along the main trail into the Missoula Valley.

During the 1850s Congress directed Isaac Stevens, governor of Washington Territory, to survey western lands for development of a transcontinental rail route. Assisted by Lieutenant John Mullan, Stevens' mission included negotiating a series of treaties with Native American tribes with the goal of providing peaceful access for the railroad and title to the land over which it was to be built. In July of 1855 Stevens met with leaders of the Salish, Kootenai and Pend d' Oreille at Council Groves located a few miles west of present-day Missoula, and after several days of discussions the Hellgate Treaty was signed by all of the representatives except Chief Victor of the Salish. The treaty established the Flathead Indian Reservation, but Victor and his followers remained in the Bitterroot until they were forced out. In 1891 Missoulians gathered to watch Chief Charlo lead his people across the Clark Fork River on their way to the Flathead Reservation. That event is commemorated in a mural painted by Edgar Paxson, which hangs in the Missoula County Courthouse, located in the heart of the downtown.

*The Hell Gate Village Era and Initial Euro-American Settlement of the Missoula Valley (1860-1865)*

With the signing of the Hellgate Treaty and others across the West in the mid-1800s, native populations throughout western Montana were promised financial rewards, modern schools and services in exchange for vast amounts of land and agreements to relocate onto much smaller tracts of land. Reservations in the Flathead Valley and to a lesser extent, in the Bitterroot Valley, resulted. However, the latter became coveted by white settlers and in 1891, after years of deprivation resulting from broken promises of food, shelter and educational facilities, the Flatheads were forced from the Bitterroot Valley to relocate and settle onto the northern Flathead Reservation.

With the completion of the treaty, the opportunities for building a railroad through the Missoula Valley seemed assured. Christopher P. Higgins, a young Irishman who had served as wagon master for the Stevens survey party, and who had been present at the Hellgate Treaty signing, believed strongly in the potential of the Missoula Valley to become a major trading center. In the summer of 1860 Higgins and his business partner, Francis L. Worden, who owned a general store in Walla Walla, Washington, brought some six-dozen mules loaded with supplies to the Missoula Valley. There they built a trading post just to the east of Council Groves near a Native American river crossing and the Jocko trail.

While Higgins, Worden, and their clerk Frank Woody worked to establish the store, Lieutenant John Mullan pushed ahead with construction of a military road connecting Fort Walla Walla in Washington to Fort Benton, located at the end of river traffic on the Missouri in Montana. Mullan's Military Road followed the main Salish trail passing within feet of the Worden and Higgins trading post in that same summer of 1860. Soon other buildings began to be constructed around the trading post and the cluster became known as Hell Gate Village.

Hell Gate soon grew to around a dozen buildings and in December of 1860 it became the Missoula County seat. During the next few years Hell Gate prospered as prospectors headed through the valley for the gold fields at Gold Creek to the east and later up to strikes at the Kootenai mines northwest of Hell Gate. It was a rough and dangerous place. During Hell Gate's first five years of existence all ten of the deaths that occurred there were the result of acts of violence. In January of 1864, a group of 21 men known as the Vigilante Committee left Virginia City on horseback in search of persons involved in a gang of road agents and thugs who had terrorized the



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people of that town and nearby Bannack. Their journey led them to Hell Gate Village, where with great expediency they apprehended, tried and hanged Cyrus Skinner, Aleck Carter and Johnny Cooper, three suspected outlaws. Shortly thereafter, the Vigilantes tracked down two more suspects in the vicinity by the names of Bob Zachary and George Shears, both of whom were tried and hanged. Leaving Hell Gate Village, the Vigilantes rode south to the Bitterroot and Fort Owen. There they caught up with Bill Graves, better known as "Whiskey Bill," and dispensed the usual brand of justice with a swift trial and hanging. The Vigilantes were both judge and jury and a defendant's claim of "I'm innocent," was thought to be the secret code word of the road agents, and therefore just another piece of condemning evidence.

*Missoula Mills and the Early Development of Missoula (1864-1883)*

By 1864 it became evident to Higgins and Worden that the need existed for a lumber and flourmill to supply building materials and food for the increasing number of settlers arriving in the Missoula Valley. Looking for a water source to power the gristmill, the entrepreneurs first considered nearby Grant Creek, but soon realized that its summer flow would be inadequate. The next obvious power source was Rattlesnake Creek, some four miles to the east. Because the land immediately adjacent to that creek was already owned, Higgins and Worden, with a third partner by the name of David Pattee, constructed a grist mill and lumber mill near where the Mullan Road intersected with present day Higgins Avenue. To bring the necessary waterpower, the businessmen dug a race from Rattlesnake Creek, effectively channeling the water to the gristmill. Physical evidence of that first mill race can be found in the basement of the National Register listed Missoula Mercantile Warehouse, where brick arches that allowed the water to flow under that site still exist.

The construction of the mills began in 1865 and continued into 1866. Worden and Higgins also built a frame structure for their business about a block west of the mill site. Soon other businesses appeared along Front Street, which roughly followed the east-west route of the Mullan Military Road. During 1866 and the years immediately following, Missoula, which was called Missoula Mills for a time, grew in a haphazard manner with settlers choosing sites primarily for the convenience of water rights. For the most part, however, buildings generally followed the contours of the Clark Fork River, whose banks were just a few yards south of Front Street. As Missoula grew, Hell Gate Village diminished. Governmental and trade activities moved to Missoula and by 1866, Hell Gate had lost its county seat status to Missoula.

Gold discoveries occurring both east and west during the latter years of the 1860s brought fortune seekers and others through Missoula by way of the Mullan Military Road, which was the only major transportation link between the Missouri River at Fort Benton and the Columbia River. In 1869 a gold strike west of Missoula at Cedar Creek, near present day Superior, brought thousands to the area. When claims soon played out many of the Cedar Creek miners came to Missoula. However, most moved on following the rushes to newly discovered gold strikes. As a result, Missoula never boomed the way true gold rush towns like Helena did. The population of Missoula in 1869 was around 100.

By 1872 there were 66 occupied buildings in Missoula with half of them having been constructed during the previous three years. By that time, Higgins & Worden had moved their business, which was now known as Worden and Company, a block north and a block east of Front Street to the northwest corner of Main Street and Higgins Avenue. The following year Higgins organized the Montana National Bank and located it in the new brick Worden & Company Store.

Higgins and Worden faced growing competition from the firm of Bonner and Welch, established by Richard Eddy, Edward Bonner and David Welch. By 1876 the company had welcomed Andrew Hammond, an enterprising young salesman from New Brunswick, Canada, into management and the store became known as Eddy, Hammond and Company. In 1877 that company began constructing a new building at the northeast corner of Front Street and Higgins Avenue. That building would evolve through the years and the company would become the most powerful business entity in western Montana under the name of the Missoula Mercantile Company. The store, greatly expanded through the years, still stands today and is listed in the National Register.

The expansion of Hammond's business coincided with the hasty establishment of Fort Missoula, which was built in reaction to the threat of hostilities between Native Americans and white settlers. That fort came about primarily because of a general atmosphere of

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fear generated by the Battle of the Little Bighorn, which had taken place the previous summer, and the Nez Perce War of 1877, which brought Chief Joseph and his followers to within a few miles of Missoula. As word of Chief Joseph's approach spread panic, some Missoulians hid in the half finished Missoula Mercantile building while others volunteered to join the forty-five soldiers who were sent out to confront the feared Nez Perce leader. When Chief Joseph simply avoided the soldiers who were encamped at a location southwest of present day Lolo, that site became known as Fort Fizzle. Still, Missoula had its new fort and the soldiers stationed there would help the local economy by among other things, frequenting the row of "honkytonks" that began to appear along West Front Street.

*The Arrival of the Northern Pacific Railroad, the Incorporation of Missoula and the Resultant Boom (1883-1893)*

The effects of a national recession and the lack of a railroad to transport goods teamed to keep Missoula's growth slow during the rest of the 1870s and into the early 1880s. However, with the arrival of the Northern Pacific Railroad in 1883, the village of approximately 400 boomed. In March of 1883 Territorial Governor, Benjamin Franklin Potts, approved a charter for the Town of Missoula. Businessmen C.P. Higgins, Francis Worden, and Washington J. McCormick owned most of the land to the west and north of the mill site. Together with A.J. Urlin, who owned property north of those businessmen's holdings, they enticed the Northern Pacific into setting up its shops and division headquarters in Missoula by giving the railroad choice lots throughout the town site. Though the owners of Eddy, Hammond and Company had not given the Northern Pacific any property, their skillful political lobbying gained them the contract to supply ties and bridge timbers for the railroad, assuring financial security for the firm in the near future. Under the direction of Hammond, crews cut massive amounts of timber around Missoula, especially up the Blackfoot River corridor. Hammond, Eddy and Bonner joined other wealthy investors, including Marcus Daly of the Anaconda Company and principals in the Northern Pacific Railroad, in forming the Montana Improvement Company. That company built an enormous sawmill along the Blackfoot River a few miles northeast of Missoula at a site named for Bonner. Supplying timbers for the construction of railroad bridges such as the Marent Trestle in 1883, a huge structure located near present-day Evero, and for the rapacious Butte mines, brought incredible wealth to those involved.

When the federal government initiated legal action to prosecute the investors for the illegal cutting of trees on public lands, Hammond and Eddy moved to protect their personal fortunes by incorporating the Missoula Mercantile Company to take the place of Eddy, Hammond and Company. Legal proceedings did little to slow the incredible pace of the timber harvest of the late 1880s. The timber industry in western Montana continued to grow as railroad branch lines extended into the Bitterroot and Flathead valleys. Charges against Hammond and the others were eventually dropped, and Missoula's economy benefited directly from Hammond's use of the city as his base of operations.

Copper King Marcus Daly also had business dealings in Missoula and at first joined with Hammond in such endeavors as the Montana Improvement Company, the First National Bank of Missoula, and the South Missoula Land Company, which intended to develop properties on the south side of the Clark Fork River. However, after a political falling out in 1889 Daly declared war on Hammond and his business enterprises, threatening to "make grass grow in the streets of Missoula." Daly divested his interests in Hammond related projects and brought D.J. Hennessey's department store to Missoula to compete with the Missoula Mercantile. After his attempts to thwart Hammond's power in Missoula proper failed, Daly built a competing sawmill up the Bitterroot and turned his attention to the founding of Hamilton and the construction of a mansion and stock farm outside of that town.

The Northern Pacific Railroad's arrival in Missoula in 1883 set off a frenzy of economic activity and population growth. A construction boom ensued and by the end of the decade grand commercial buildings such as the First National Bank and the Higgins Block created a big-city-like urban streetscape in the downtown. The railroad and its repair shops, located on the northern edge of the downtown, employed a large work crew and spurred the development of working class neighborhoods north of the tracks. This in turn, fueled a building boom of more upscale housing throughout other sections surrounding the commercial city center. As the businesses prospered, mansions appeared on the scene, especially along the streets of the newly platted areas south of the Clark Fork River. The Frances Worden family gained neighbors in their formerly rural feeling blocks along East Pine Street, just east of Higgins Avenue.

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The commercial center of the downtown radiated from the intersection of Front Street and Higgins Avenue, the site of the Missoula Mercantile, the towering First National Bank, the castle-like Hammond Building and the Florence Hotel, all controlled by A. B. Hammond. Residential dwellings were scattered throughout the blocks to the east and west of that intersection with the highest concentration appearing to the east between Higgins and Rattlesnake Creek. As travelers entered Missoula along East Front Street, they passed by the lush gardens of Cyrus and William McWhirk. In 1885 a history of Montana referred to Missoula as "the very garden of all Montana." Later, city boosters adopted the slogan of "The Garden City," a name that has stuck since that time and appears on the official seal of the city.

As the decade of the 1880s waned, C.P. Higgins began construction of a bank building that would rival that of the First National Bank, owned by his business and political nemesis, A.B. Hammond. Hiring the highly respected architectural firm of Paulsen and McConnell from Helena to design the building, Higgins spared no expense in creating his monument. The result was a majestic mix of classical Richardsonian Romanesque and commercial Queen Anne styling that became a Missoula landmark that remains today. Overall the Higgins Block appeared as two buildings, with the corner bank building featuring gray granite, beautiful Romanesque-arched windows, brown terra cotta banding and a copper clad domed turret. The section to the north, which became the home of the D.J. Hennessy Mercantile Company, shared a common wall with the bank building but contrasted distinctly due to its polychrome red brick exterior, Italianate style balconies, and a squared tower with a tent shaped roof. Missoula had never seen such a dazzling building. In 1889 C.P. Higgins fell ill and died before the doors opened on his gift to Missoula's downtown.

By the late 1880s there was no doubt that Missoula had established itself as the trade center of western Montana. Led by A.B. Hammond, the Missoula Mercantile dominated mercantile trade throughout a huge area of influence, with satellite stores springing up from the Bitterroot Valley to the shores of Flathead Lake. The Missoula Mercantile Company became one of the largest mercantile enterprises between Minneapolis and Seattle. The political power that flowed from such a business loomed over Missoula for decades.

With the construction of bridges over the Clark Fork River, Missoula developers began to look to the south of the river for building sites. In 1889 only a few houses existed there, but within a couple of years two subdivisions, South Missoula and the Knowles Addition had been platted. In direct conflict with each other in the directional alignment of their streets, these two subdivisions created a confusing and frustrating clash that confounds and irritates both visitors and residents of the city to this day.

Architects such as A.J. Gibson arrived on the Missoula scene in the late 1880s. The general prosperity, attributed mostly to the railroad, gave Gibson the opportunity to design hospitals, office buildings, mansions and average-to-small size houses. Brick from three local brickyards provided building materials to replace structures lost during two major fires that swept through the heart of the business district in 1884 and 1892. Missoula was transforming itself from a town to a city.

*A Business Recession, but Slow and Steady Growth (1893-1900)*

The effects of the national economic panic of 1893 did not reach Missoula until about 1895. At that time most of the banks were hit hard and closed their doors. The exception, the A.B. Hammond-controlled First National Bank, backed with the resources of the Missoula Mercantile, survived the crises. Development south of the river stalled when capital dried up, but a rumor that the Great Northern Railroad might run a line through that part of town fueled speculation for lots. Despite economic setbacks, the city continued to slowly grow outward from the mill site north, toward the Northern Pacific tracks. Residents began to build on the blocks of East Pine Street adjacent to the downtown businesses, providing neighbors for the Francis Worden family who had escaped the clamor of the Front Street area by building in that isolated area in the mid 1870s.

After forming an alliance with representatives from Helena for a mutual agreement to support that city over Anaconda in its bid to become the state capital, Missoula won the vote to be the site of the new state university from the 1893 legislature. From that point on, Missoula donned the mantle of sophistication associated with a center of higher education. Classes were temporarily held at Willard School while plans for a campus progressed. As the university population grew, so did the economic and cultural benefits to the city. The South Missoula Land Company, owned by Hammond, Eddy and Marcus Daly joined with the Higgins family in donating land for

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the new campus. In June of 1898 the cornerstone for A.J. Gibson designed University Hall was laid and Missoula became "the University City."

By that time the city had recovered from the economic downturn and was beginning a new construction boom that would take it well into the 20<sup>th</sup> Century. The downtown entered a phase in which buildings lost to a devastating fire in 1892 began to be replaced by brick structures. During this period A.J. Gibson, advertising himself as an "Architect and Practical Builder," designed some of his most grand early works which include: University Hall; University Science Center; the Garden City Commercial College (Bab's Apartments); the T.S. Greenough mansion; and scores of exceptionally elegant row houses and small homes throughout Missoula's growing neighborhoods. Gibson's creations dominated the new downtown streetscape.

*Moving Into a New Century (1898-1920)*

As Missoula entered the new century, it boasted a population of 4,356, an increase of one-third during the 1890s. While West Front Street was still the "badlands," with twenty-five saloons, numerous gambling establishments and houses of prostitution lining the two blocks west of Ryman Street, the city also offered dozens of restaurants, theaters, opera houses and of course, churches, schools and fraternal organizations. The Missoula Mercantile remained at the top of the retail food chain and the lumber industry began to consolidate into larger operations. An increased demand for lumber from the burgeoning copper mines of Butte assisted in reviving the timber industry from its previous doldrums. With his timber holdings, A.B. Hammond enjoyed the accumulation of a seemingly ever-increasing source of wealth.

During the first decade of the new century and into the teens, Missoula boomed again, primarily as the result of railroad expansion by the Northern Pacific, a nationwide increase in the demand for lumber products and improved agricultural methods and machinery. Lots on the North Side and in the Lower Rattlesnake area became building sites for homes needed by the new railroad workers who were hired for the westward expansion of the Northern Pacific lines. Part of that increased investment can be attributed to the expected competition from the rival Chicago, Milwaukee and St. Paul Railroad that reached Missoula in 1908. The construction of a beautiful new brick depot for the Northern Pacific at the northern end of Higgins Avenue in 1901 attracted more businesses to that area of the downtown. It also led to the construction of almost a dozen hotels within a five-block radius of the depot. An equally impressive Milwaukee depot was built just south of the Clark Fork River and became an anchor for both commercial and residential development on the immediate South Side.

The opportunities for investment that Missoula offered in the late 1890s and the years immediately following attracted the attention of Butte Copper magnate William A. Clark. Always looking for a way to compete with Marcus Daly, who had Missoula holdings, Clark first concentrated on lumber and mining to the west of Missoula in the Nine Mile area. However, he soon acquired the lumber mill at Bonner and in 1906 directed a 150-man work crew to build a dam at the confluence of the Clark Fork and the Blackfoot River. Completed in 1908, just in time to face a ferocious June flood that damaged the structure, Clark's dam was repaired and in use again by the following year. In 1910 Clark incorporated the Missoula Street Railway Company, which began operating two years later with streetcars that ran throughout the city and into outlying areas. The system remained in place until the 1930s, when buses replaced the streetcars.

Missoula saw many of its most impressive downtown buildings constructed during the period of 1908 to 1912. This coincided with the expansion of the Northern Pacific and the establishment of passenger service by the Milwaukee Railroad. In 1908 A.J. Gibson designed the classically elegant Missoula County Courthouse. Taking three years to complete, the majestic sandstone structure rivaled any courthouse in the state and was considered by most people to be Gibson's crowning achievement. Five years prior to his courthouse project, Gibson had designed the Carnegie Library on the corner of East Pine and Pattee Street. Gibson-designed-buildings began to appear throughout the downtown after the Carnegie, and he continued as Missoula's premier architect during the period. While other out of town architects such as Link and Haire left their mark with large ornate fraternal buildings including the Masonic Lodge and the Elks Lodge, it was Gibson that was most prolific and revered by Missoulians during this boom period.

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With the development of the fruit growing industry in the Bitterroot Valley in the late 1890s, Missoula became a shipping center for produce. As a result, produce-related businesses grew along Woody and Railroad Streets because of that area's close proximity to the railroad. Large warehouses were built just north of the tracks from the Woody and Railroad corner, and to the west along the Bitterroot spur line of the Northern Pacific Railroad. Orchard Homes subdivision, platted on the city's western edge consisted of five-acre parcels and boasted of sixteen thousand fruit trees, which supplied much of the fruit for local consumption.

The timber industry remained an important player in the Missoula economy and national policy toward the public forests directly affected the city. The creation of the U.S. Forest Service in 1905 led to the designation of the Hellgate, Missoula and Lolo Forests. In 1908 Missoula became the district headquarters for Forest Service Operations in the Idaho-Montana District and later became regional headquarters for the Rocky Mountain District. From that point on, Missoula benefited from the substantial payroll and regional recognition that went along with that designation. An impressive sandstone headquarters building was constructed for the Forest Service on the corner of Pattee and East Pine Street in 1936 and still serves in that capacity.

*Transition Years: WWI and Its Aftermath (1917-1930)*

WWI had little economic effect on Missoula other than to increase demand for agricultural products and to make labor more expensive. Missoula continued a slow but steady growth during the teens and the twenties. Primarily a trade center that reached out for a 150-mile radius, the railroad shops, the university, lumber and flourmills and the presence of the Forest Service and other governmental agencies diversified the city's economy. Missoula was never a manufacturing center, with the exception of a brief experiment with a sugar beet factory from 1915 to 1918.

The WWI years and after saw a slowdown in the economy for a time, but neighborhoods south of the river saw steady growth. The University area neighborhood continued to spread from the campus to the west and south, filling in the lots from the Clark Fork River, to McLeod and from Arthur at the University's edge, to Higgins Avenue. The popularity of large California style bungalows and more diminutive Craftsmen bungalows provided a counterpoint for the huge mansions along Gerald Avenue and the towering Queen Anne style houses along the more northern streets of the University area neighborhood. A similar development of vacant lots occurred to the west of the University neighborhood across Higgins and in other areas of the city. Building space in the downtown was nearly nonexistent, so there was little activity as far as large-scale commercial construction.

*From the Great Depression into another Century (1930-2005)*

The balanced economy and the presence of governmental agencies lessened the impact of the Great Depression of the 1930s on Missoula. As federal relief and construction programs came into being the city benefited. Fort Missoula became the site of the Civilian Conservation Corp District Headquarters for the Rocky Mountain Region. With its pacific front weather patterns, agricultural resources were hardly affected by the drought that ravaged much of the rest of the state. The local economy gained an unexpected boost in construction jobs when three major fires involving significant buildings that were insured provided the capital to fund rebuilding in the downtown.

Missoula captured fourteen Civil Works Administration (CWA) projects during the 1930s, including the huge Missoula County Airport construction project that cost over a million dollars. The Works Progress Administration (WPA) funded the building of the Parkway (Orange Street) Bridge across the Clark Fork, the new Central School, an addition to Lowell School on the West Side, and improvements and construction of numerous parks and playgrounds. The University campus saw construction of four major buildings, all funded by the WPA. The most noticeable of the WPA projects in downtown Missoula was the northern addition to the United States Post Office in 1936.

Missoula's economy remained solid during the World War II years. In fact, two major building projects in the heart of the downtown started just before the United States became directly affected by the war. They were the seven-story Florence Hotel located across from the Missoula Mercantile, and the six-story Savoy Hotel, built as a companion building to the 1909 Palace Hotel at the corner of Ryman and Broadway streets, near the Missoula County Courthouse.

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Like most cities throughout the country, Missoula experienced a post-war residential housing boom as soldiers took advantage of the GI Bill. Enrollment at the University also increased as a result of the educational benefits related to that legislation. After the war, the faces of many of the downtown businesses changed as modern construction materials were utilized to “modernize” the facades. This alteration of historic building stock continued, reaching a fever pitch during the 1960s. The First National Bank Building, a grand monument of granite and brick and located across the street to the south from the Missoula Mercantile, was demolished in 1962 to make way for a modern bank building of steel, glass and stucco. During this same period a minimalist modern addition was attached to the classically elegant Missoula County Courthouse. Despite these and many other changes, Missoula did not experience the massive loss of historic buildings that many cities such as Helena did under a federal program known as “Urban Renewal.” It was the backlash from that program that triggered the passage of the National Historic Preservation Act and the creation of state and local preservation programs throughout the nation.

It took over twenty years for Missoula to create a local preservation ordinance and join the Certified Local Government program overseen by the State Historic Preservation Office. During those interim two decades, business fled the downtown to take their place along the automobile dominated business strips and malls. As a result, the downtown suffered a business recession with buildings partially or totally empty. Many of the businesses that remained attempted to compete with the malls by applying modern materials to the facades of historic buildings. However, the formation of the historic preservation program and funding assistance managed by the newly created Missoula Redevelopment Agency began to convince business owners that the historic architecture was a valuable and unique asset in attracting customers back to the downtown. Educational efforts by the preservation office and the monetary incentives offered to those owners of buildings listed in the National Register, led to the restoration of dozens of downtown historic buildings.

Missoula has continued to grow and prosper during the 1990s and into the new century. While the lumber industry has waned and governmental staffing decreased, an increase in medical related facilities and service industries has taken up the slack. Historic surveys have continued and are supported by the downtown and neighborhoods that realize the value of historic architecture for both aesthetics and economics. One of the fastest growing cities in the state, with accompanying sprawling commercial strips on its periphery, Missoula has come to embrace the idea of historic preservation in its downtown and older residential neighborhoods.

**A Downtown of Significance (Criteria A, B & C)**

The majority of commercial buildings within the boundaries of the Missoula Historic Downtown District display property types that clearly relate to the historic contexts of commercial development in Missoula during the historic period of 1864-1955 and commercial architecture in Missoula from 1888-1955. The buildings currently listed in the National Register and the additional contributing commercial buildings discussed in this nomination are solid and strong representations of the long-term commercial and architectural developments that occurred in Missoula between 1864-1955. The residential buildings included in this nomination have either been converted for commercial use, or are by their location within a broader downtown area, strongly associated with the commercial area’s development and activity.

The commercial buildings in downtown Missoula that are significant due to their association with development of the downtown, persons associated with that development, and activities and events associated with that development (Criteria A & B) include a wide range of commercial uses and trends. The Missoula Mercantile acted as the epicenter of wholesale and retail trade during the late nineteenth century and throughout the first half of the twentieth century, and is associated with Andrew B. Hammond. Hammond is the force behind that dominant commercial and political force known as “the Merc,” as well as other prominent industrial enterprises such as the Montana Improvement Company and the Big Blackfoot Milling and Manufacturing Company, both of which joined the Missoula Mercantile in defining Missoula as the major trade center that served an area in excess of several hundred miles. The two railroad depots provided the Missoula Mercantile with the physical means by which to transform Missoula into the major shipping and distribution center of regional significance. The Northern Pacific depot (1901), located on the northern edge of the Missoula Downtown Historic District, represented a visual statement as to Missoula’s growth from a village of less than 500 inhabitants to the largest city in western Montana. The depot provided the structure for increasing Missoula’s trade area by providing direct access to the Midwest and Pacific Coast, thereby increasing area capital investment to a degree that insured Missoula’s place as an important

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regional trade center. In 1883 the Northern Pacific Railroad completed its transcontinental line and Missoula established itself as an incorporated town, with the depot as the symbol of the railroad's importance in that transformation from village to town.

The C.P. Higgins Block (1889) is significant under Criteria A and B due to its association with the co-founder of Missoula and because of its construction during the first building boom in Missoula, which announced a shift in the development of the downtown from the riverfront north, toward the Northern Pacific depot. Constructed as Missoula's first high-style commercial block, the Higgins Block contained C.P. Higgins' Western Bank, the D.J. Hennessey Company mercantile store and dozens of professional offices, making it representative of the business optimism and dynamics of that era. The Dixon-Duncan Block, part of the same block as the Higgins buildings and built during that same time period, is also significant under Criterion A because of its association with Missoula's emergence as a city supporting a growing professional class, and significant under Criterion B for its association with attorneys Joseph Dixon and Asa L. Duncan, who commissioned the construction of the building during the beginning of a major building boom in Missoula. That same city block contains the Bluebird Building (1891), also important under Criterion A as representative of a building that was first constructed for professional office space during that expansion period in downtown Missoula and later became a theater, and the Dixon-Duncan building (1897), significant under both Criterion A for its connection with Missoula's emergence as a city supporting a prominent professional class and Criterion B for its association with attorney Joseph M. Dixon, who, along with fellow attorney, Asa L. Duncan, had the building constructed for their offices and for retail space.

Joseph Dixon, born in North Carolina, came to Missoula in the 1890s and started a career in law and politics by being elected county attorney. During his distinguished career he served Montana as Congressman, U.S. Senator and governor. He also managed Teddy Roosevelt's unsuccessful third party "Bull Moose" run for president in 1912. Dixon left his mark on Missoula by, among other things, securing appropriations to expand Fort Missoula and construct the Federal Building (U.S. Post Office – at the northeast corner of Pattee and Broadway streets). His hiring of architect A. J. Gibson led to the transformation of his modest home at 312 East Pine Street into a palatial mansion that remains a stunning landmark.

The many hotels in the Downtown area constructed during the historic period that are still extant and are significant under Criterion A for their connection with the arrival of the Northern Pacific Railroad and the explosion of growth in Missoula thereafter, include: the Montana Hotel (1887) (331 West Railroad Street); the Brunswick Building (1891) (223 West Railroad); the Grand Pacific (1902) (later known as the Kennedy and then the Park Hotel) (118 West Alder); the Atlantic (1902) (519 North Higgins Avenue); and the Belmont (1905) (424-432 North Higgins Avenue). Hotels still standing, though converted for other uses that apply under Criterion A for their association with the arrival of the Milwaukee Railroad in 1909, include the Norden Hotel (now The Depot Restaurant) (1909) (201 West Railroad Street), and the Palace Hotel (1909) (147 West Broadway).

There are clusters of residences within the Missoula Downtown area that are significant under Criterion A & C for their connection with the railroad and their architectural characteristics denoting "railroad housing." They provided inauspicious housing for railroad workers and are located in the first block to the south of the rail yards. The first grouping includes 301, 303, and 305 East Alder Street, all constructed as part of the period after the turn of the century when the Northern Pacific Railroad was expanding and employing more workers in Missoula. The second cluster is at 633, 635, and 637 Owen Street and is representative of the years leading up to that expansion. These houses are all constructed with pyramidal hip roofs and overall mimic the railroad worker housing that is the predominant on the north side of the tracks within the Missoula Northside Historic Railroad District.

As mentioned previously, most of the popular architectural styles appearing in other cities during the late 19<sup>th</sup> Century through the mid-20th Century are represented within the boundaries of Missoula's Downtown. As is true with most of the historic neighborhoods in western Montana, there are very few "pure" styles. Instead, the styles found in Missoula's urban core neighborhoods draw characteristics from several styles to form an eclectic mix. The styles that are most representative of the neighborhood are discussed below:

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Late Nineteenth Century Styles

**Queen Anne:** The Queen Anne style contains varied, exuberant architectural elements. Details from many other styles are reinterpreted and captured in Queen Anne design. Queen Anne houses have irregular floor plans, large porches, and elaborate decoration on exterior surfaces. Roofs are steeply pitched, some with coverings of colored slate, patterned oversize asphalt shingles, or terra cotta tiles. Ornamental wood shingles, with a diamond, square or fish scale pattern, are often used on gables. Turned wood porch columns usually have trim of elaborately sawn wood, lacy spandrels, spindle work, beaded balusters, and ornamented attic vents or windows. Windows may be leaded and stained glass, and transoms and sidelights are often found. The expanding railroads helped to popularize it by making pre-cut architectural details widely available

**Queen Anne Cottage:** The Queen Anne Cottage grew out of the Queen Anne style. It probably was not designed by an architect, but was a builder form. One or one and one-half stories in height, it usually has a hip and gable roof, corbelled interior chimneys, and sawn wood ornamentation. The Queen Anne Cottage has a large front porch. The porch roof usually has wooden columns that may be turned, chamfered or rounded.

**Gothic Revival and Folk Victorian:** Features of these "non-pure" styles include steeply pitched roofs, usually with side gables and cross gables which are centered or paired, decorated barge boards at eaves, and one story porches with arched trim. Folk Victorian houses usually feature a front gable and trim derived from Queen Anne styles. Full-length porches with chamfered or turned posts are common, as are double-hung windows.

Early Twentieth Century Styles

After 1900 the styling of buildings began to change from the elaborate Victorian-era designs to simpler designs. Some of these were revival styles, based on earlier historic precedents. Particularly popular was Colonial and Neoclassical Revivals, but an interest in history also encouraged styles drawn from the Spanish Colonial, Dutch Colonial, Tudor and Italian Renaissance periods. Another stylistic emphasis involved the Prairie, Bungalow, and Craftsman designs. These latter designs evolved as some of the first purely American architectural styles.

**Craftsman/Bungalow:** Buildings of this style have low-pitched gable roofs with wide eave overhangs. Roof rafters are visible. Decorative beams and knee braces are widely used on Craftsman houses. Porches usually stretch across all or most of the front facade, with a roof supported by tapered or square columns, or by posts resting on piers or a balustrade. Dormers are used extensively. Weatherboard is a common wall surface material. Windows are usually double hung. The upper sash has three, four, or more panes, while the lower sash has one. Roof pitches and gables tend to be more horizontal than the Victorian building types, with a 6/12 pitch quite common.

**American Four Square:** This house style was used from the 1900s until the 1930s, and is recognized by its square appearance and often hipped, pyramidal roof. Front dormers are often used. It is almost always one and one-half or two stories in height, and interior spaces are often arranged into four main, square or nearly square, spaces. A full front porch is most common in these buildings. Detailing on the house may be from any of the styles common in the early twentieth century. Sidelights and transoms are often used on an American Four Square, and these may be of leaded, stained or beveled glass. Double hung windows are used, and they may have a patterned upper sash or may be in a one over one configuration.

**Tudor Revival:** Tudor Revival was an uncommon revival style in Missoula. Walls are primarily clad in stone, stucco, or brick. Other exterior wall surface materials include weatherboard, wood shingles and applied half timbering. Half timbering uses horizontal, vertical, or curvilinear wood members with either brick or stucco infill. Tudor Revival houses commonly feature steeply pitched roofs, often with side gables or multiple gables.

**Colonial Revival:** This revival style reflects a number of architectural features that first gained popularity in America in the 17th and 18th Centuries. Colonial Revival houses typically have symmetrical facades and floor plans. Porticos are used to emphasize the front



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entrance, and usually feature pilasters or supporting columns. Entries often have distinctive sidelights and fanlights, and decorative door crowns and pediments. Double hung windows with multiple panes are standard, with their placement typically reflecting a balanced design.

**Dutch Colonial Revival:** Dutch Colonial Revival shares most of the characteristics of Colonial Revival, with the exception of one major feature. Gambrel roofs, with either a full or partial second story, are a defining architectural feature. The roof configuration is typically front, side, or cross-gabled. A mix of exterior materials is more common than in Colonial Revival, such as combining stone and wood shingles or stucco and weatherboard.

**Neoclassical:** Facades of Neoclassical houses may feature columns the full height of the two-story building, although one-story cottages are also common. Houses usually have a full or partial-width porch with columns. Symmetrical front facades and multiple-pane glazing in double sash windows are used, especially on the front facade.

**Modernistic:** Features include a flat roof with smooth wall surfaces. There are usually horizontal grooves or lines in the walls and other horizontal elements like railings and overhangs off on the main entrance. Modernistic also uses towers and vertical projections to provide additional style elements.

Missoula's Downtown as defined within the boundaries of this nomination contains numerous examples of the works of Missoula's most revered architect, Albert J. Gibson. As such, the following properties are significant under Criterion C and include the following:

Julius Grill residence – ca. 1902 - 517 East Main Street

Frank M. McHaffie Building (front remodel – Oxford Bar) – ca. 1903 – 337 North Higgins Avenue

John M. Keith Building (Keith-Ross Block, Yandt's Men's Wear, Sushi Hanna) – ca. 1903 – 1905 upper story destroyed by fire in 1942 – 403 North Higgins Avenue

St. Francis Xavier Rectory – ca. 1903-1911 – 420 West Pine Street

Charles Henderson double residence – ca. 1903-1912 – 709-711 West Spruce Street

Atlantic Hotel – ca. 1904 – 519 North Higgins Avenue

Oliver L. Juneau residence – ca. 1906-1907 – 532 Pattee Street

Missoula County Courthouse – 1908-1910 – 200 West Broadway – addition by Witwer & Price, 1966.

John M. Lucy & Sons Building ( Wyckman's Building) - ca. 1909 – 330 North Higgins Avenue

The Norden Hotel (The Depot) – ca. 1909 – 201-205 West Railroad Avenue

First Baptist Church (Emmanuel Baptist Church) – 1910 – 411 Woody Street

Carnegie Library (Missoula Arts Museum) ca. 1903 – 335 North Pattee Street – upper story addition in 1913 by Ole Bakke – current addition not complete.

Joseph M. Dixon residence remodel - ca. 1902 – 312 East Pine Street

Dildine Flats – ca. 1902 – 410-412 East Broadway

Joseph Redle residence – ca. 1902-1903 – 341 East Pine Street

(A.J. Gibson information provided by H.R. Chacon, publication pending).

**Significance Conclusion**

The Downtown Missoula Historic District displays a cohesive sense of historic commercial streetscapes with the exception of a few scattered blocks in the central area that contain all modern buildings and/or parking lots. These include the City Hall Block bordered by the north side of the 200 block of west Pine Street, the south side of the 200 block of West Spruce, the west side of the 400 block of Ryman and the east side of the 400 block of Woody Street. The Public Library Block, which was discussed previously, also contains a large modern building and parking. However, for the most part, the wide varieties of architectural styles and influences that came and went during the late 19th century and during the first half of the 20th century are well represented throughout the district.

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The works of Missoula's most prominent architects such as A.J. Gibson, Ole Bakke and H.E. Kirkemo are prominent within the Downtown Missoula Historic District. Designs by architects of state-wide and regional note, such as Link & Haire of Great Falls, George Shanley and R.C. Hugenin of Butte and G.A. Pehrson of Spokane, appear in landmark buildings within the district.

Significant themes in Missoula's past are represented by buildings such as the Northern Pacific Railroad Depot along the railroad corridor on the northern edge of the district. Historic automobile-related businesses are concentrated along the 200 and 300 blocks of West Main Street and some, such as both Zip Auto Buildings and the building at 233 West Main (Reynolds Radiator) continue in related functions to that historic theme. Civic buildings are represented by a number of outstanding buildings that serve as strong visual anchors to the historic downtown due to their large massing, location, and impressive architectural sophistication. Three large historic churches, St. Francis Xavier Church at 420 West Pine Street, First Baptist Church at 308 West Pine Street and First United Methodist Church at 300 East Main Street, retain their architectural integrity and speak to Missoula's diverse religious history. The importance of fraternal organizations in the first two decades of the 20<sup>th</sup> century is well represented by the impressively detailed Masonic Temple at 126 East Broadway, and the Elk's Lodge at the corner of Pattee and East Front Street. The many hotels that were connected with the railroad's arrival are now mostly used for a mix of commercial and residential, yet all retain their architectural integrity. Apartment houses and single family residences, and formerly residential use houses now converted to commercial use, are connected to the historic expansion of what was never a purely commercial downtown. Residences were interspersed throughout the commercial buildings from the city's beginning.

Overall, the Downtown Missoula Historic District retains its integrity and is eligible for listing in the National Register of Historic Places under Criteria A, B and C as supported by the examples discussed throughout this nomination. Its eclectic, yet historic, architectural offerings make a strong statement as to the connection to every major period of Missoula's history, both in architectural details and construction technology characteristic of those eras. Individually and as a whole, the commercial and residential buildings located within the downtown boundaries are evocative of the long history of construction in the city's commercial core, and comprise the largest historic commercial district in western Montana.

**Biographical Sketches of Significant Architects**

Albert (A.J.) Gibson –

A.J. Gibson was born on a farm in Ohio on April 1, 1862. He arrived in Butte at the age of 21 and worked as a carpenter for architect H.M. Patterson, who designed, among other buildings, the Good Templars Lodge, the Hamilton Block, the Stephens Block and the Mantle Building, home of the original Liberty Theater, Montana's most elegant theater of its time. Gibson came to Missoula and continued working as a carpenter and later became a partner in Selander & Gibson. His next partnership was with Robert Mentrum, at which time he started his architectural career. His first big commission was designing St. Patrick's Hospital. After that, his reputation and business expanded quickly with his designs of the Thomas Greenough mansion, Main Hall and Rankin Hall at the University, Sacred Heart Academy, Lowell School, and Missoula County High School, among others. In 1908 he designed the Missoula County Courthouse. His work reflected a wide range of architectural styles as his designs shaped Missoula from civic buildings to mansions, to middle-class homes. He retired in 1913 but continued to advise Ole Bakke on projects, and came out of retirement in 1915 to design the neo-Gothic, First Presbyterian Church, of which he was a member.

An early "motoring" aficionado, Gibson took his wife with him on a marathon motor trip from Missoula to New York City. Increasing deafness led to a fatal car accident involving a train, which took both Gibson's & his wife's life on New Year's Eve of 1927 (*Missoulian*, March 18, 1983).

Ole Bakke

Born in Norway, Ole Bakke came to Missoula in 1901 and began working for A.J. Gibson. He took over from Gibson in 1913 (advertising himself as Gibson's Assistant). His most significant contributions to the Missoula built environment include: the Smead-Simons Block (the Wilma) (1921), a nine-story Sullivanesque style theater and commercial building at 104 South Higgins Avenue; the second-story Prairie School style addition to the Carnegie Library (1913); the Schreiber Gymnasium at the University of Montana

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campus; and Lincoln School (1209 Lolo Street) (Lincoln School Baptist Church). Bakke returned to Norway in 1921 and then returned to Missoula in 1924. He died the following year.

Link and Haire

After 1906 a majority of Montana's most important historic buildings were designed by the firm of Link and Haire. The firm's most important credits include the new wings of the state capitol, the Algeria Temple, the Scottish Rite Temple, and the Montana Life Insurance Building, all located in Helena; the Northern Hotel in Billings; state hospitals at Boulder and Warm Springs; as well as Butte's largest and most elaborate civic and commercial structures.

John Gustave Link was born in Bavaria in 1870 and immigrated to Buffalo, New York, in 1887. Link studied architecture at the Royal Academy at Lindau with William Meyer and Joseph Goetzges. Link worked with architects in Denver and St. Louis before arriving in Billings in 1906. Charles S. Haire was born in Cincinnati, Ohio, in 1857 where he trained as an architect. In 1885 Haire moved to Pocatello, Idaho, where he worked as a draftsman for the Union Pacific Railroad. Haire subsequently moved to Butte to work for the Great Northern Railroad. The firm of Link and Haire employed sixteen architects in Billings, Helena, Miles City, Lewistown, and Butte. In Butte, the firm's work included the Silver Bow Club, the Silver Bow County Courthouse and Jail, and the Temple Theater. Link died in January of 1954 and Haire died in February of 1925.

In Missoula, Link and Haire designed the 1909 Beaux Arts style Masonic Temple at 126 East Broadway, and the 1911 Neoclassical style Elks BPOE Lodge at the corner of Pattee Street and East Front Street. Both buildings are listed in the National Register of Historic Places, and are considered among Missoula's most impressive civic buildings.

George H. Shanley

George H. Shanley was born in Burlington, Vermont, in 1875 and was educated at the University of Vermont. After graduation he worked for various architects in Duluth, Minnesota, and went to Fargo, North Dakota, to help his contractor father build St. Mary's Cathedral. Shanley moved to Kalispell in 1898 and worked in the firm of Gibson and Shanley. The firm designed many buildings in Kalispell during this time. In 1900 Shanley moved to Butte where he became associated with Kent and Shanley. Shanley designed a number of prominent structures in Butte including the Finlen Hotel, the main pavilion at Columbia Gardens, and the Immaculate Conception school and convent. Shanley also did some significant work in Great Falls where he designed the Liberty Theater, the Rainbow Hotel and the First National Bank. His partner designed the Cascade County Courthouse. In 1907 Shanley opened an office in Great Falls. Shanley remained in Great Falls until his death on November 4, 1960. In Missoula, Shanley's work is represented by the Independent Telephone Company building (1910) located at 207 East Main Street.

Roscoe C. Hugenin

Roscoe C. Hugenin was born in Kansas and graduated from the University of Illinois. He came to Montana and worked for the architectural firm of Norman J. Hamill and Associates and Cahill-Mooney Construction Company. During his career he became a partner with noted Montana architect, George Shanley (*The Montana Standard*, June 9, 1962).

H.E. "Kirk" Kirkemo

Born in 1895 H.E. "Kirk" Kirkemo arrived in Missoula from Great Falls in 1920 to work as a draftsman for Ole Bakke. Soon he was involved in the construction of the W.A. Simons (The Wilma Building), helping to finish that building's proscenium arch, the balcony, the exterior gargoyles and other details. During the period from 1920 to the early 1960s Kirkemo became the most prolific architect in Missoula, designing schools, hospitals, laundries, post offices, civic buildings, banks and funeral homes as well as a few houses. Some of his most impressive projects included the University of Montana Forestry Building, the Marcus Daly Hospital and the Citizens Bank in Hamilton. Within the downtown of Missoula, his lasting legacy includes: the Art Deco style Zip Auto Building; the Missoula Laundry (Missoula Textiles); the KGVO Building; and the Livingston, Malletta and Geraghty Mortuary. Kikemo died in Missoula on March 22, 1987 at the age of 92 (*The Missoulian*, March 29, 1987).

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Charles A. Reed & Charles A. Stem

Charles Reed was born near Scarsdale, New York, and graduated from the Massachusetts Institute of Technology with a degree in architecture. He subsequently worked as a railroad architect for a number of lines, including the Chicago Great Western, Northern Pacific, Norfolk & Western, New Haven, New York Central, and Michigan Central. He joined Allen Stem in practice in 1891 to form one of the most successful architectural firms in St. Paul. In 1901, Reed went to New York City to supervise design work on Grand Central Station after his firm won the commission for this project, and became an executive architect with their associates, Warren & Wetmore. He died of a heart attack in New York on November 11, 1911, and was buried in Rochester.

Allen Stem was born in Van Wert, Ohio, on January 28, 1856. He was educated at the Indianapolis Art School and practiced from 1876 to 1884 with his father, J.H. Stem, in the same city. He then joined Edgar J. Hodgson in partnership in St. Paul that year, a practice which lasted until Stem formed his partnership with Reed in 1891. After Reed's death, Stem continued his practice with Roy H. Haslund until his retirement in 1920. Stem died in St. Paul on May 19, 1931.

The firm of Reed & Stem prospered because of its ability to capture large commissions and because of Reed's relationship by marriage with a vice-president of the New York Central Railroad. Through this connection, they received the commission for Grand Central Station in New York City and numerous other stations and structures for that railroad company, including the NYCRR Power Station, Port Morris, New York, and the Union Station at Troy, New York (1892). They were also responsible for the designs of the Detroit (Michigan) Union Station; depots for the Great Northern and Northern Pacific Railroads at Missoula, Montana, and Devils Lake and Bismarck, North Dakota; the Lewis & Clark County Court House, Helena, Montana; the West Publishing Company building, Civic Auditorium, Hotel St. Paul, St. Paul Athletic Club, and the Reed and Stem double residence, all in St. Paul; the Denver (Colorado) Auditorium; Wulling Hall, University of Minnesota (Minneapolis); and the White Bear Lake Yacht Club (1913), White Bear Lake, Minnesota.

Gustav (G.A.) Pehrson

G.A. Pehrson of Spokane, Washington, designed the Florence Hotel in 1941. He had previously worked for Kirtland Kelsey Cutter, the architect who designed the landmark Davenport Hotel in Spokane. Gustav Albin Pehrson was a Swedish-born architect who is credited with the design of hundreds of buildings in Spokane and the Inland Empire from 1913 until his death at the age of 85 in 1968. During his long career, Pehrson developed the well deserved reputation of having an unyielding temperament for hard work. He began his Spokane career with the venerable firm of Cutter & Malgren (who coincidentally was also a Swedish immigrant) and served as the project architect for the design of the Davenport Hotel. After a falling-out with K.K. Cutter in 1916, Pehrson established his own firm and continued as Louis Davenport's architect for several decades. During the 1920s and 1930s he operated a diverse architectural practice, designed numerous highly regarded commercial and residential projects and gained regional notoriety. By 1943 Pehrson was clearly among the most well known and established architects practicing in the Inland Empire.

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**GEOGRAPHICAL DATA**

**Verbal Boundary Description**

The Downtown Missoula Historic District lies within the platted areas of the Higgins, McCormick, McWhirk and Old Town Additions.

The point of beginning (POB) for the district is located at the intersection of Toole Avenue and Milton Street. From the POB the boundary runs in a southeasterly direction along Toole Avenue (which changes to Railroad Street), to the intersection of Railroad Street and North Higgins Avenue. The boundary continues southeast from Higgins Avenue along East Alder Street, to the intersection of East Alder Street and East Spruce Street. At the corner of East Spruce and East Alder streets, the boundary continues southeast approximately 1-½ blocks to the west bank of Rattlesnake Creek. It runs south along the Creek to the East Pine Street intersection and then west one block to the intersection of Madison Avenue and East Pine Street. It continues south along Madison Avenue to the north bank of the Clark Fork River then west along the north bank of the river to the approximate point of where Levasseur and Clay Street intersect just north of the river. It runs north along Clay Street until reaching the alley behind the 200 block of East Front Street. It turns west at the alley of the 200 block and continues west and then north, to East Front Street (encompassing the buildings located on the east ½ of the 200 block of East Front Street). From East Front Street the boundary continues west to the intersection of North Higgins Avenue and West Front Street and then south to the north bank of the Clark Fork River. Continuing in a northwesterly direction, the boundary runs along the north bank of the river until coming to a general point that is in line with the west end of the 267 West Front Street property (located to the northeast of the river). The boundary runs northeast from this point to West Front Street, and then west along West Front Street to the intersection of West Front and North Orange Street. It continues north to the intersection of North Orange and West Pine Street. From this point the boundary runs west one block to Owen Street. At the corner of Owen and West Pine Street, the boundary runs north one block to the intersection of West Spruce Street and then turns west. It continues west along West Spruce Street to the west end of the 516 West Spruce Street property. It turns north, running along the outer edge of the 516 West Spruce Street property and jogs slightly east at the alley, continuing north along the west end of the 509 West Alder Street property. When reaching East Alder Street, the boundary turns west and continues along West Alder Street until coming to the POB located at the intersection of Toole Avenue and Milton Street.

**Boundary Justification**

The district is a significant concentration and continuity of buildings that are united historically and in part, aesthetically. It displays a broad pattern of historical development, to include residential, commercial, religious, civic, and parks, and encompasses 405 contributing buildings, 86 non-contributing buildings, and one district that is listed in the National Register. The Downtown District includes the contiguous, intact, historic resources which comprise the residential, commercial, governmental, and religious resources that document the development of Missoula from its earliest days through 1955.

The building's are connected by common associative attributes and serve as a direct link to all five of the previously nominated historic districts that immediately surround the downtown area. The Northside Railroad Historic District and the Lower Rattlesnake Historic District are located to the north; the McCormick Neighborhood Historic District and the Southside Historic District are located to south; the University of Montana Historic District is located to the east; the East Pine Street District is encompassed within the Missoula Downtown District; and west of the downtown is Missoula's Westside, a candidate for survey and study as a national historic district. None of these existing historic districts would be listed in the National Register of Historic places were it not for the continuous importance of the Downtown in the settlement and growth of the city and the region.

The National Register guidelines acknowledge that district boundaries are often defined arbitrarily rather than precisely encompassing a certain type or a particular physical development. Therefore, excluded from the district are other areas of historic downtown Missoula where small pockets of historic buildings and individual buildings have been isolated from the district either by non-historic construction, or visual changes in the character of the area (due to modern architectural styles and mainly, due to a decline in the concentration of contributing resources). For instance, the east and west boundaries of the district have been drawn at points where the

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district meets a large percentage of non-historic and other noncontributing buildings, making it a poor representation of the historic character of the town. The north and south boundaries are determined and justified as topographical (Clark Fork River) and cultural (historic Northern Pacific Railroad tracks) and are further defined by the northern boundaries of the University and Southside districts and the southern boundary of the Northside historic district.

Without the continuous sustained investment and reinvestment in Missoula's downtown by the economic forces in the downtown, there would be no city of Missoula. The city of Missoula began in the downtown, in what was filed in 1871 as the Original Town Site, Missoula, Missoula County. In the short period from 1865-1875, the original Town Site Plat and adjacent plats were filed, and a town was created. The downtown, including the Original Town Site, was home to the most important commercial and public enterprises in the Missoula region, and that important role has continued throughout the history of the City and the County of Missoula.

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NR photo 9



NR photo 10

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NR photo 11



NR photo 12



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NR photo 14

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NR photo 16

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NR photo 18

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NR photo 19



NR photo 20

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